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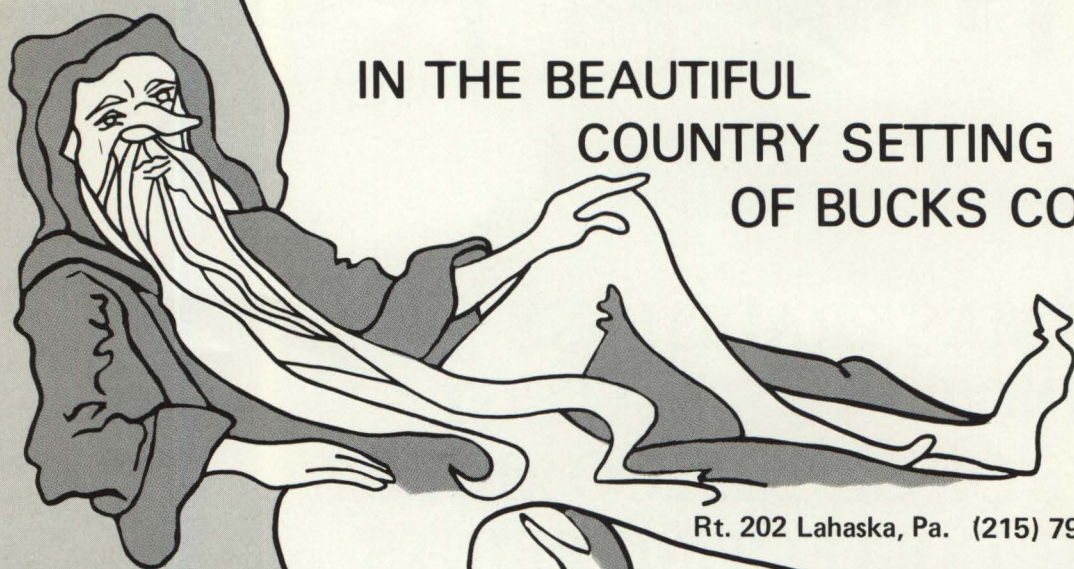
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BUCKS COUNTY PANORAMA

ESTABLISHED 1959

VOLUME XIX

December, 1977

Number 12

ON THE COVER:
The holiday season in
Bucks County, through
the eyes of talented
illustrator Richard Brown.

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Speaking Out

By Gerry Wallerstein



A TRIBUTE TO "THE HAPPY WARRIOR"

Musing on the outpouring of affection from all segments of our society for Senator Hubert H. Humphrey, in the wake of his doctors' verdict that his days are numbered, several currents in the groundswell are apparent.

First, it is a well-deserved tribute to the man's essential goodness, sunny and undaunted idealism, belief in his country, and lack of venom, despite so many rebuffs from the people he has served tirelessly and well. The many areas of American life which have benefitted from his leadership and impact, both in his home state and in the nation's capital, make it hard to imagine the last quarter century without him.

Second, there remains a lingering sense of guilt in the American people for having denied him the Presidency—a post he had certainly earned—especially in view of some who **were** elected to that post.

The first loss in 1960 came on the horns of a triple dilemma: how could Humphrey possibly beat off a candidate like John Kennedy, who had unlimited financial resources, a shrewd campaign issue as a Catholic in the WASP state of West Virginia, and handsome good looks besides? Though Humphrey campaigned his heart out, his modest finances doomed him to defeat almost before he got started.

Despite what must have been a bitter disappointment, Humphrey never turned on his opponent or his fellow Americans—a lesson in grace that his fellow politicians could learn from him.

As Lyndon Johnson's choice for Vice President in 1964 after Kennedy's death, Humphrey was once again in the limelight, but his view that a Vice President should not undercut his President kept him from speaking out against the Vietnam war—indeed, one wonders how much Johnson kept him informed on the realities of that war. It was that loyalty to his President which caused Humphrey's eventual rejection by young voters in the 1972 primaries in favor of George McGovern—whose candidacy turned out to be a monumental disaster.

In 1976, a serious illness already behind him, Humphrey clearly still

yearned to be President, but not at the expense of his party. He waited in vain for the party's call to service, and the irony of young voters belatedly endeavoring to get him to run must have tried his political soul, though he never let on.

And last but not least, Hubert H. Humphrey's natural ebullience, talkativeness and somewhat Babbitt-like TV image most surely hurt his chances with a citizenry taught by that medium to require a theatrically attractive persona for the Presidency. Humphrey's bouncy personality, perennial optimism and rapid, high-pitched voice blinded American voters to the fact that greatness can take many guises, and all too often superb TV charm masks superficiality, lack of accomplishment, and even deceit.

It is sad that an American political figure of Humphrey's stature should receive his due only after receiving his death sentence. While one must be grateful that the nation at last recognizes his worth as a keeper of the flame of liberty and the American dream for the man in the street, one is reminded of the bitter comment of the poet Robert Burns' mother on the occasion of the dedication of a monument to her dead son: "Aye, Robbie, ye asked them for bread and they gi' ye stone!"

Hubert H. Humphrey will join a distinguished coterie of American leaders who labored diligently, honorably and long for their countrymen, but were never accorded the singular American political honor of the Presidency—and that coterie includes the likes of Daniel Webster, Robert Taft and Adlai Stevenson.

It has been an honor and privilege to know you, Hubert H. Humphrey, and American voters everywhere should pray you are not the last of your breed.



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PANORAMA'S People

RICHARD BROWN is a freelance illustrator whose work has appeared in numerous children's books, magazines, on "Sesame Street," and he includes among his clients Smith, Kline & French and The Franklin Institute, as well as many Philadelphia advertising agencies. A graduate of Philadelphia College of Art, he lives in Furlong.

SUNNY DULL has been a receptionist, telephone operator (in Springtown, Pa.), cartographic draftsman, and had her own radio show. A lyricist, she has had several of her Country and Western tunes recorded, and won a Citation of Achievement award in 1959 from Broadcast Music, Inc. Married to a Bucks County man of Pennsylvania Dutch background, they lived for two years in "a house on the hill above Springtown" before moving to Indiana in 1948. She writes, "We have two grown children, a sleepy poodle, and a special place in our hearts for Bucks County. Ach vell! Maybe someday, back ve vill go!"

ANTHONY FRIZANO is a graduate of the Hussian School of Art, and has had his work win first and third prizes in the North Wildwood Beachdrive Art Exhibition. Previously employed as an artist by the Playtex Corporation and Mac S. Fisher, A.W.S., he is currently a freelance commercial artist and lives in Glendora, N.J.

ARTHUR F. NEVIN was educated at the University of Maryland and U.C.L.A. Since 1968 he and his wife have owned The Nevin Gallery in Quakertown, and in January of this year they opened a second gallery in The Shops at Benetz Inn. Mr. Nevin and his daughter, Mrs. Reita Ritchie, have a workshop where they print etchings and engravings for various artists, many from the Delaware Valley. They also serve as agents for a small group of local artists and printmakers. ■

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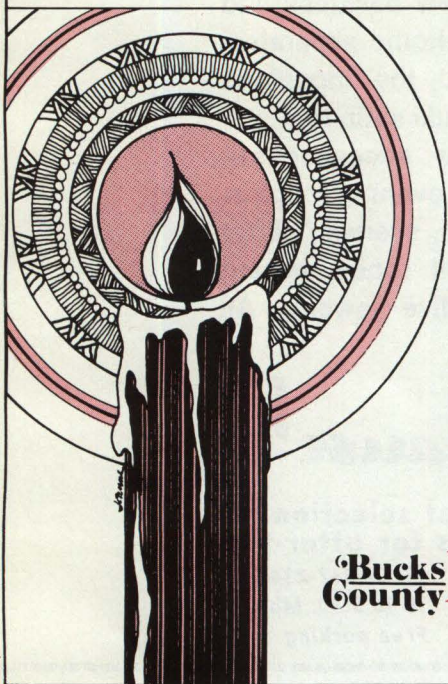
"Funny, I always thought this store was expensive".

CARPET SALON

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Horsham Plaza, South of Naval Air Station

Panorama's Pantry

Edited by Jeanne Hurley



Wishing you
a Joyful Holiday
Season
and a
Bright New Year!

Bucks County PANORAMA

ARM CHAIR SHOPPING HINTS

Many holiday shoppers prefer "arm chair shopping" because it offers convenience and sometimes a greater choice of items from which to choose. However, if the items don't arrive in time or aren't what you were expecting, mail-order shopping can be more of a hassle than fighting the holiday crowds at the stores.

Following are some guidelines to help make your mail-order shopping successful instead of stressful.

- Read catalogs carefully. Compare prices in several catalogs and compare catalog prices with store prices. If item is sold by weight, such as food, check cost per pound or ounce.
- Find out if the merchandise is offered on a satisfaction guaranteed or money-back basis before you order.
- Watch out for exaggerated claims. Examine the catalog description carefully, rather than relying on the picture or drawing that may accompany the ad. Note the description, size, weight, color, contents and include this information on your order.
- Place your order at least 4 weeks before you want the merchandise—mail orders do take time. Check for a cut-off date after which delivery will

not be guaranteed before a certain day. This is important when ordering for holiday or special occasion gifts.

- To save some time, check to see if the company has a toll-free order number through which you can order the item and have it charged to a credit card number or have it sent C.O.D.
- If you don't want substitutions, indicate that fact on your order.
- Check on the company's policy on returns. If not stated, ask for it before ordering.
- Never send cash through the mail. Pay by check or money order and be sure to include any shipping, handling charges or tax. Consider these charges when comparing prices.
- Be sure to clearly indicate name and address on the order and if a gift item is to be sent directly, indicate where it is to be sent.
- Keep a record of your order: name and address of company, date you placed order, and number of the money order or bank check.
- Check your order promptly when it arrives to make sure it is correct and not damaged. Notify the company immediately if there is a problem.
- If you should run across a mail-order company that you think is using deceptive advertising, report it to: Chief Postal Inspector, Postal Service, Washington, D.C. 20260.

Then sit back in your arm chair, put your feet up and sip your eggnog! Now, isn't holiday shopping fun? ■



ENERGY SAVINGS SUGGESTION

Inflationary prices for all types of home heating energy now appear to be a way of life and have substantially raised home heating cost for the home owner.

One way to increase energy savings for the home, and often overlooked, may be through proper landscaping of the home site. John M. Pope, County Agent, points out that trees and shrubs are not only attractive around the home, but also can help to reduce heating requirements.

The cold north winds that liberate large amounts of heat from your home can be reduced by planting evergreen wind breaks. A wind break of evergreen trees planted on the north or west side of a home located on an open exposed site can reduce heat loss by 8 to 13 percent. A wind break has an effective distance of eight times its height. A dense planting of spruce or other evergreen trees 10 feet tall will check the wind 80 feet to the lee or house side of the wind break.

Before planting a wind break, a homeowner should take into consideration the prevailing direction of the winter winds and the orientation of North in relation to his property. The prevailing direction of winter winds is usually out of the Northwest in Bucks County. The wind break should be placed perpendicular to the prevailing wind for the most effective use as an energy saver. Also, a soil test should be taken to insure that the area is at the optimum nutritional value for establishment and subsequent growth of the wind break plants.

In order to get rapid establishment of the wind-break, the homeowner should purchase the largest-sized plant material that can be afforded. It should be purchased from a reputable nursery and planted properly in order to insure survival of the windbreak.

Evergreen plants that make a good mass planting for this purpose include: Thread Sawara and Yellow Tip Hinoki False Cypress; Norway, Colorado, Engelman and White Spruce; and Douglas Fir. Pines are not as desirable for windbreaks because as they mature, the boughs grow above ground level, reducing the windbreak's effectiveness. All of these evergreens should be planted on a good, well-prepared site and can be transplanted, balled and burlaped, either in early fall or spring.

For further information, contact the Bucks County Extension Service, 215:343-2800, Extension 240. ■

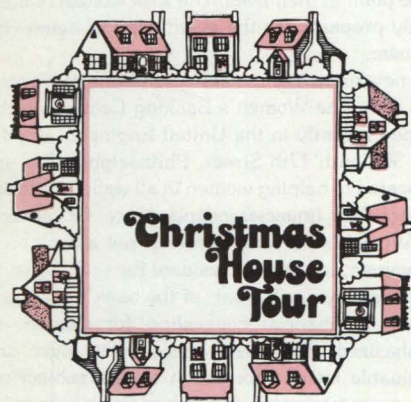


OVERLOOKED SHOPPING SOURCE

Looking for the unusual, the distinctive, the well-produced and artistically-crafted "perfect" gift or personal possession? A new booklet, *The Shoppers' Guide to Museum Stores*, lets you browse through shops across the United States and Canada and see the wide range of unique products that museums have created. Toys, needlework, desk accessories, crystal, posters, and, of course, books—a variety of products to intrigue everyone. Everyone will find something "just right" for themselves or a friend or relative.

Special features of the guide are unique products created expressly by and for museums, mail-order format for cross-country shopping, complete addresses for all museums, membership information plus member's discounts (good on the first order), and a handy chart of individual museum mail-order catalogues available. The 8½" x 11" paperback guide has 196 pages with more than 700 objects described and illustrated.

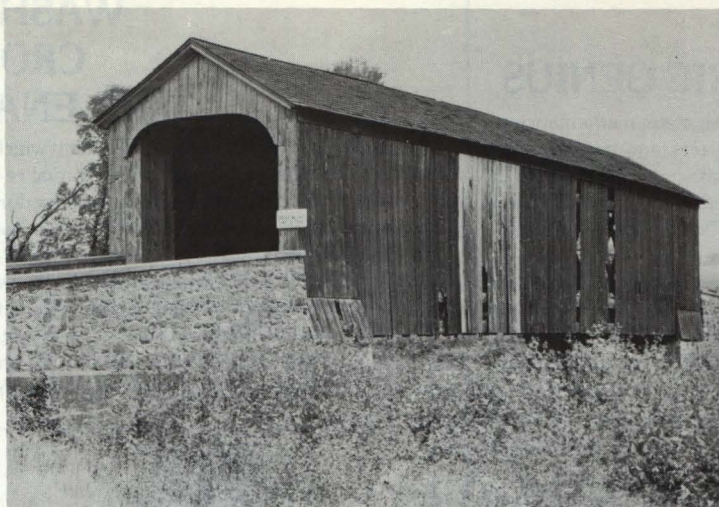
The guide, compiled by Shelley Hodupp, Manager of the Museum Store at the Philadelphia Museum of Art, was published by Universe Books in September, 1977 and sells for \$6.95. ■



Fruit decorations in the Williamsburg tradition, fabrics in dusty tones, framed ornaments, feathered friends in a tree, fresh flowers in abundance, foods and ice sculptures, and a fairy-tale land to delight any child all are featured in this year's Christmas House Tour "Fantasia" sponsored by the Junior Woman's Club of Doylestown for the benefit of Doylestown Hospital.

Those boots are made for walkin' . . . and the tour begins at the parking lot at East Court & Broad Streets, Doylestown, Pa. Saturday, December 10 from 12-4 p.m. and Sunday, December 11 from 1-5 p.m. The \$5.00 donation includes refreshments served at the church after a walking tour of eight homes and the Salem United Church of Christ.

Tickets for "Fantasia" are available by calling 215:348-2554 and information by calling 215:348-8955. ■



Van Sant Bridge

COVERED BRIDGE BROCHURE

The Bucks County Historical-Tourist Commission has announced the publication of a revised edition of its popular brochure "Tour Bucks County's Covered Bridges."

The brochure outlines a circle tour of the county's 13 covered bridges. It gives exact instructions on how to find each bridge and is designed so that the traveler can enter the tour at any point on the circle and still see all of the bridges.

The tour begins at the Memorial Building at Washington Crossing State Park and winds its way northward to the Van Sant Bridge behind Bowman's Hill. It then moves on to the other 12 bridges and ends at the Memorial Building.

The brochure, which includes a map of Bucks County showing the location of all of the bridges, can be obtained at the offices of the Commission at One Oxford Valley in Langhorne, Pa. 19047. Anyone interested may also write or call the Commission at 215:752-2203. ■



MISTLETOE MYSTIQUE

The history of mistletoe dates back 25 centuries. From the days of the Egyptian pharaohs, when sprigs of mistletoe were placed in the tombs to assure everlasting life in the hereafter, it appears as a symbol in nearly every religion and civilization.

The Druids of ancient Ireland probably originated the custom of kissing under the mistletoe, for during their "winter solstice" festivities,

sprigs of the green were hung over the doorways of all homes, with the idea that only good could enter under it.

An old Norse legend tells of how Baldur, the sun god, was slain by an arrow made from mistletoe. Upon his miraculous restoration to life, the gods dedicated mistletoe to Freya, queen of the gods, who promised that it would forever be a symbol of life and happiness.

In the Hindu and Moslem religions, mistletoe has played a symbolic role. In Judaism, the Star of David has been shown in a field of wheat sheaves, grape clusters, fish and mistletoe sprigs.

But nowhere has mistletoe played a greater role than in the Christian religion. Medieval monks brewed a tea from its bark, which was supposed to cast out devils. Renaissance churches were decorated with the greenery at both Christmas and Easter.

Today, mistletoe is used in the United States as it is in England and France—as a Christmas decoration under which any man can kiss any maid "blamelessly," and no home is complete without a sprig of mistletoe during the holiday season. ■





GEOMETRIC GENIUS

What started as an amateur mathematician's hobby more than 40 years ago has become a major addition to the Mathematics Exhibit at The Franklin Institute Science Museum, Benjamin Franklin Parkway at 20th Street, Philadelphia, Pa.

More than 80 intricate models of geometric figures, hand-made by the late Paul S. Donchian, are on display at the Institute. They are a major part of the new exhibit addition entitled "Exploring the Fourth Dimension." The new addition also includes geometric games, films and hands-on devices which help explain mathematical terms and principles.

For those visitors who suffered through math class trying to visualize four-dimensional objects from pictures on a chalkboard or in a text, the Donchian models will help them visualize the fourth dimension more easily.

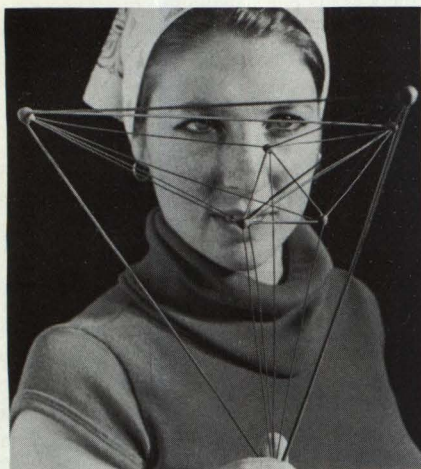
Donchian's models were displayed at the Century of Progress Exhibition in Chicago in 1934 and earned him the respect and admiration of contemporary mathematicians. Through his patient efforts and careful attention to detail, he managed to construct the symmetrical higher order solids so they were both highly instructional and visually appealing. He opened up the fourth, fifth, sixth dimension and beyond.

Museum visitors may use display panels that ask questions, challenge them to search for cubes within figures and project light on wire models, creating their own projections of triangles, squares, tetrahedrons and cubes.

As visitors pass from one station to another in the exhibit, the challenge becomes irresistible and before they know it, they're having fun. Modern Math was never like this!

The Math Exhibit on the fourth floor of The Franklin Institute Science Museum is open from 10 a.m. to 5 p.m., seven days a week. ■

Kathy Sala, of the Franklin Institute staff



WASHINGTON CROSSING RE-ENACTMENT

A beautiful Bedford limestone monument which depicts Washington's crossing of the Delaware will serve as a backdrop to this year's 25th annual re-enactment of the crossing. The monument, a gift to the nation by the people of Bedford, Indiana during the country's Bicentennial, portrays the famous painting by Emanuel Leutze, "Washington Crossing the Delaware."

Originated in 1953 by St. John Terrell, who will again portray George Washington, the re-enactment will take place at 2 p.m. Christmas afternoon, December 25 in the Washington Crossing State Park. Preceding the Crossing, a 28-minute sound-color film will be shown in the Memorial Building at 1 p.m.

Park buildings in the McConkey Ferry area of the Park will be open from 12 noon until 3 p.m. There will be no admission charge for this activity. Washington Crossing State Park is located just north of the intersection of Pa. Routes 32 and 532, eight miles north of Morrisville. ■



HOLIDAY CARD TRADITION NOT OLD

A hundred years ago you would have had one less Christmas activity, one currently gaining disfavor due to spiraling postal costs. The custom of sending Christmas cards in the United States didn't develop until the late 1870's, although introduced in England in 1846.

The custom of sending Christmas cards to friends was suggested to a London artist who drew a scene and lithographed it in black and white, then colored it by hand. About a thousand copies of the card depicting a friendly family party on a handsome three-paneled paper were sold. On either side of the family scene were scenes showing the two oldest traditions of Christmas—feeding the hungry and clothing the needy. The greeting, "A Merry Christmas and a Happy New Year to You," is still the most popular one used today.

The "Father of the American Christmas Card" was Louis Prang of Boston who also first introduced religious scenes on cards. He perfected the lithographic process of multicolor printing, often using as many as 20 colors on one card. His reproduction of oil paintings looked so perfect that it took an expert sometimes to tell printing from painting. By 1881, Prang was printing five million greeting cards a year, most of them for Christmas.

Today it's estimated that over four billion Christmas cards are mailed or hand delivered each year. Even though the Christmas card buyer has over 50,000 different designs from which to choose, the most popular continue to be those showing old holiday standbys such as Santa Claus, plum pudding, yule logs and family hospitality. ■

FEMINIST FINANCES



The old adage "ignorance is bliss" certainly doesn't hold true for women today in regard to money management. Single or married, it is vital for a woman to be well informed on the subject of finances. Statistics show that most married women can expect to be widowed or divorced at some point in their lives. The wise woman realistically prepares for the eventuality of being on her own.

A new branch of the Jefferson Bank of Haverford, Pa., The Women's Banking Center, which opened recently in the United Engineers Building, 30 South 17th Street, Philadelphia, Pa., is dedicated to helping women in all walks of life to declare their financial independence. Of course, the Women's Banking Center is not a bank just for women, says bank President Betsy Z. Cohen! Men are very much a part of the bank's success. However, financial counseling for women is emphasized. Each new depositor is given an invaluable kit of information on the subject of money containing brochures explaining women's credit, women and the law, estate and tax reform, the economic system, and a women's resource guide.

Informative free seminars dealing with subjects like "How To Start & Run Your Own Business," "Legal Rights of Single, Married, Divorced & Widowed Women," "Getting Yours & Keeping It: Trusts, Wills & Property Rights," have already been held and attendance was encouraging. Upcoming on Wed., December 7 and Wed., December 14, 1977 is another seminar entitled "Investing Money—Risks & Rewards." The Women's Banking Center plans on running the complete seminar series again in the future.

The smart woman today makes sure she has a complete money-management program, one tailored to fit her specific needs and goals. If she doesn't have one and needs more knowledge on the subject, the Women's Banking Center is tailor-made for the job. ■

Letters to the Editor



Dear Editor:

With regards to the October "Washington Weathervane" by Ralph C. Wunder concerning marijuana decriminalization ("An Issue Whose Time Has Not Come . . ."), I believe "Wunder's Time Has Passed." Another "Carrie Nation" we don't need.

Although there are many items in Wunder's article with which I disagree, his basic premise that decriminalization is a "moral" issue is the most dangerous. Carrie Amelia Moore and her Temperance League tried the same thing with alcohol several generations ago. I had hoped we'd learned from past mistakes. Or does Mr. Wunder not consider Prohibition a mistake?

Would he consider me immoral for having a cocktail? For dancing? For driving an automobile? There are those in the United States (and Pennsylvania) whose morals would not permit them to participate in any of those activities. I would not wish to impose my morality on them, nor vice versa. Neither would I want the government to impose its morality on me or anyone else, whether by "popularity," plurality, or minority.

Let's make the ultimate marijuana decisions based upon facts, logic and rationale, keeping nebulous morality out of it.

Sincerely,
Robert L. Steele
Blue Bell, Pa.

Dear Editor:

The enclosed material is not mine, but I felt you might like to see it. My sister, Marie A. Stallsmith, writes poetry, but she has poor vision and cannot send it out—so I do it for her. I have chosen several poems which I think might be suitable for PANORAMA, for your consideration.

We certainly enjoyed your page of poetry—practically the only good poetry we have seen in some time. Most of the so-called poetry published today is not only incomprehensible and dreary, but sometimes downright stupid. I think an editor who publishes good poetry is hard to find today.

Perhaps it would help to explain my sister's "Homecoming" if I said she wrote it after she came home (she lives by herself) from having her leg amputated.

Sincerely yours,
Elsie E. Boyd
Stoneboro, Pa.

Dear Ms. Wallerstein:

As a resident of neighboring Berks County, I want you to know that PANORAMA Magazine has fans beyond the borders of Bucks.

My husband and I find the contents lively and entertaining, particularly the food and special interest items, and I can't tell you how often we find ourselves turning to it as a reference book. We have found specialty shop listings that have been helpful and many restaurant tips and suggestions. Although, of course, Berks has everything, we do occasionally want "something different," need a convenient half-way spot to meet out-of-town friends, or want to make suggestions to visitors who are on their way back to New York or New Jersey, and it is then that we regularly look it up in PANORAMA.

So thanks from "way out here" for a most welcome addition to our monthly reading.

Sincerely,
Lynn Salpeter
(Mrs. Norbert N.)
Reading, Pa.

Dear Editor:

I appreciate, and have not forgotten, that you took the lead in publicizing "Celebrate the Arts" on the whole, not to mention using my print on the cover of PANORAMA.

It's a good thing you're here. As an artist in your own right we need you. Recognition when it counts is the most important kind. I am truly grateful for your generosity.

Sincerely,
David Frame
Doylestown, Pa.

Dear Editor:

In the May issue of PANORAMA you ran a story about Mr. and Mrs. John Erb of Hatboro who are lapidaries.

In the article they mentioned going to North Carolina and for a nominal sum it is possible to mine your own gem stones. I would like more information on this subject; could you forward this letter to them or have them write to me?

Thank you for your cooperation in this matter.

Very truly yours,
Kathryn Stengel
Langhorne, Pa.

EDITOR'S NOTE: We were happy to forward Miss Stengel's letter to the Erbs, and hopefully she not only got the information she desired, but also became acquainted with people of like interests!

(Continued on next page)

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**DOYLESTOWN, PA.
348-2670**

Dear Jeanne Hurley:

Yes, I've been a subscriber to Panorama for many years. In the earlier years, I enjoyed so much the news of Doylestown. My mother was born there, and my own visits to the town and relatives were to give me many delightful memories.

Now, in its expansion, the news of Bucks County's other towns and people, mostly, give me no news, as I am 83 years old, with failing sight. I know the media must deliver to the younger generations and locale, so I will bid you farewell with all good wishes. (I loved Russ.)

Sincerely,

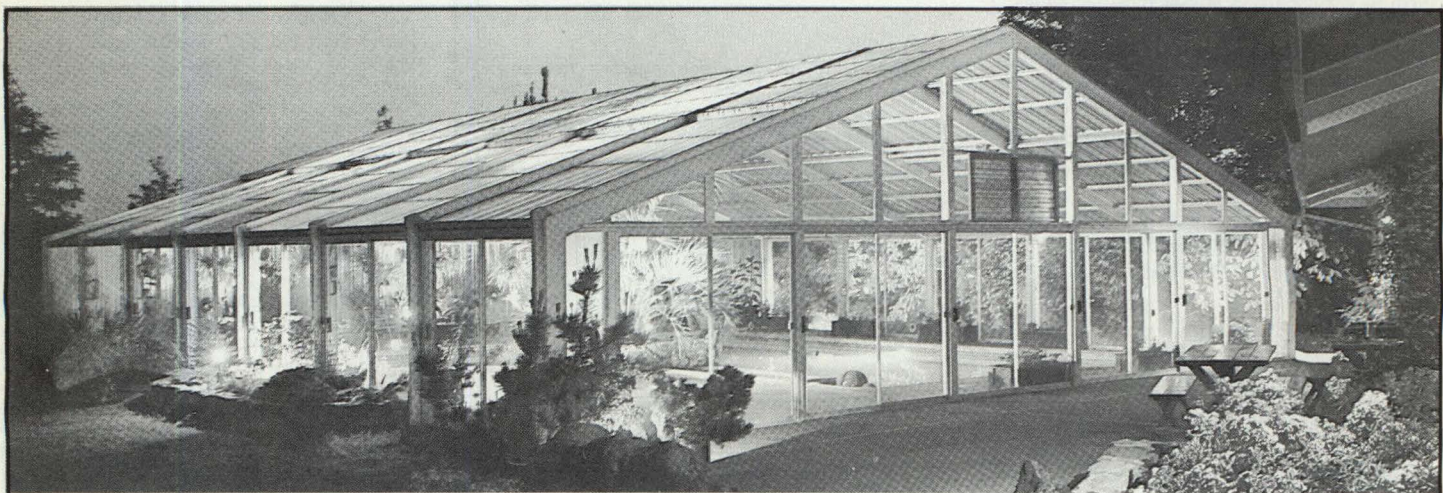
Lucy Norman Bitterlich
Miami, Florida

P.S. Last year I donated some of my mother's (former Mary Geil) relics from the Centennial Exhibition of 1876 in Philadelphia to the Historical Society in the museum at Mercer Castle. Stop in and see them sometime.

DO YOU HAVE A COMMENT, OBJECTION OR AGREE ON A SUBJECT COVERED IN PANORAMA? ADDRESS YOUR LETTER TO:

Editor

Bucks County PANORAMA
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This wooden step, once great men trod,
Worn smooth by those who braved their fears
Asked guidance from their captain—God
Who led them strongly through the years.

The Boats —

The boats were hid, the time was set
Freedom flamed high and tension grew
On shadowy banks the soldiers met
A ragged but resourceful few!

The Men —

Men from the towns and woods and hills
Bound with stripes of red and white,
Men of all trades, for freedom milled
And gathered there that chilly night.

The Trip —

Then pushed they off through icy floes
And struggled toward the other shore
In troubled mind each soldier knows
This is the crisis of the war.

The Enemy —

On Trenton shore the lights were bright
The glasses clicked and laughter flowed
For who would dare attack tonight!
(Who, but the men who toward them rowed.)

The Guard —

An English guard who raised no glass
Stood still and cold on watch intent,
Saw forms advance, glide on and pass
Then wrote a note he quickly sent.

The Message was one word:

“Attack”!

The Victory —

A careless hand received the note
That came that night to Trenton town
Thrust it unmindful in his coat
Until the British flags were down
And Washington had won renown!

—Elaine Lutz Holley



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Off the Top of my Head

Another holiday season approaches (hard to believe it's the third since I became Editor and Publisher of PANORAMA!) and in celebration we present an unusually lively issue.

We've taken a look at: some old traditions still practiced at Christmas-time by area residents, in an article by **Maureen Haggerty**; how an area musician has combined Judaism and music into a lively and unusual career, in an interview piece by **Bryna N. Paston**; why General George Washington's military strategy succeeded, in a thoughtful essay by **Edwin Harrington**; the types of art prints and how to buy them in an excellent piece by **Arthur F. Nevin**; and a poetic version of the famous victory at Trenton, by **Elaine Lutz Holley**.

On the lighter side, a bit of humor by **H. L. Miller** will change forever your reaction to a famous Christmas song, and **Sunny Dull's** delightful short story is bound to charm you with its Pennsylvania Dutch milieu.

As a reader of PANORAMA you have surely been aware of our publication's growth. Some exciting plans are currently afoot for continued growth and improvement, about which we'll have more to say in upcoming issues.

In the meantime, we thank all those who have contributed to PANORAMA'S increasing success—our staff, writers, artists, suppliers, readers, advertisers and circulation outlets—for their cooperation in making our publication increasingly a voice for the ideas and aspirations of the people in our coverage area.

Happy Holidays to all!

Cordially,

Gerry Wallerstein
Gerry Wallerstein
Editor & Publisher

CHRISTMAS, Ethnic Style

by
**Maureen
Haggerty**

It's beginning to look a lot like Christmas, and PANORAMA has decided to examine the way we look at the holiday by describing the ethnic Christmas customs still observed in this area. During the past few months, we have spoken with Bucks Countians of British, European, South African, Asian, and Latin American ancestry. These people have inherited a wealth of holiday traditions, but most of those we contacted have abandoned the folkways in favor of an all-American Christmas.

Indians introduced the Colonists to such native delicacies as turkey and cranberries, now standard holiday fare, but most of what we think of as American Christmas traditions originated in other parts of the world. The practice of decking the halls dates from the days of the Roman Empire. The Christmas tree, the most popular holiday decoration, was

brought to this country by Hessian soldiers during the Revolutionary War. Irish immigrants are credited with spreading the custom of ornamenting the door with a wreath of holly, as well as popularizing the traditional lighted candle in the window.

These conventions have become so prevalent that their origins have been forgotten and their meanings obscured. Many of our neighbors are either unaware of or uninterested in the practices of their forefathers associated with this season, but in other homes, Christmas Past is an important part of Christmas Present.

According to Father John Kowalczyk, Pastor of St. Mark's Mission, the only Eastern Orthodox Church in Bucks County, "The strict fast

observed on the days before Christmas ends with the traditional evening meal. This meal, usually eaten before Christmas Eve Services, includes 12 courses to commemorate the Twelve Apostles.

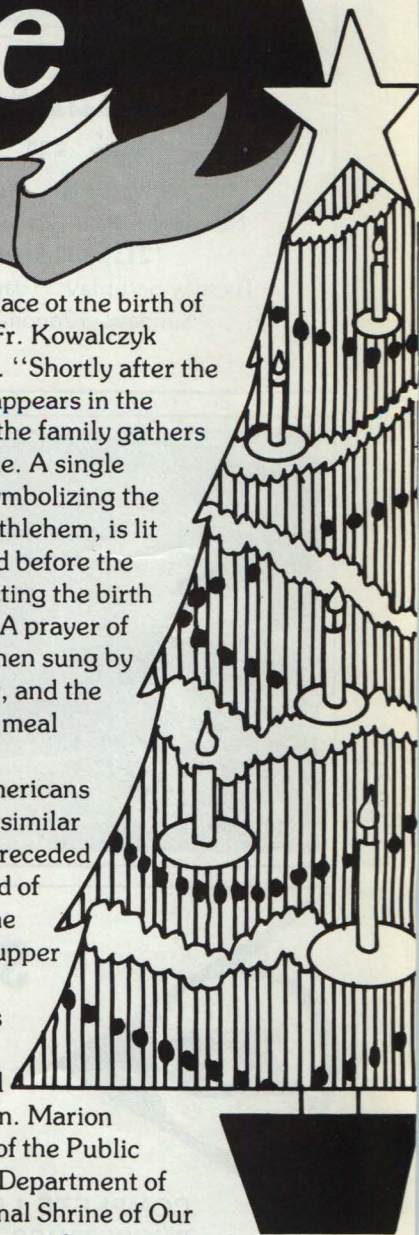
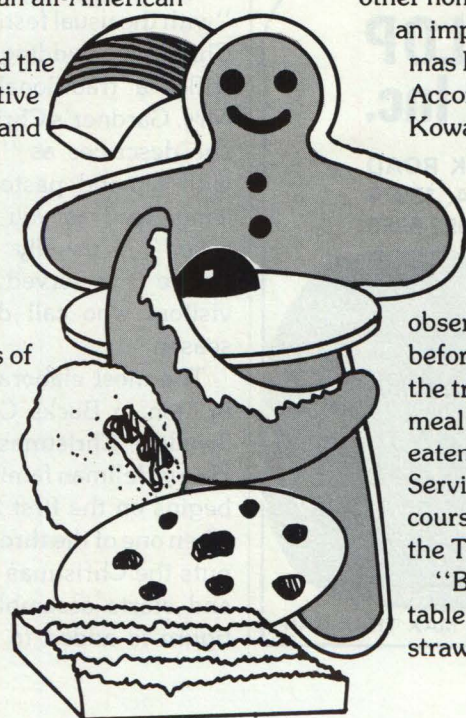
"Both the floor and the table are covered with straw to remind us of the

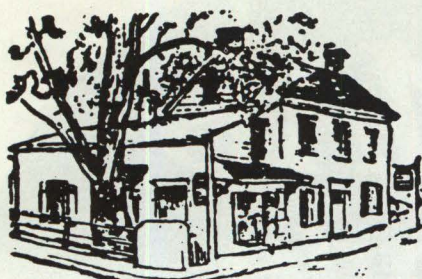
humble place of the birth of Christ," Fr. Kowalczyk continues. "Shortly after the first star appears in the heavens, the family gathers at the table. A single candle, symbolizing the Star of Bethlehem, is lit and placed before the icon depicting the birth of Christ. A prayer of Grace is then sung by the family, and the 12-course meal begins."

Polish-Americans observe a similar custom. Preceded by a period of fasting, the Wigilia Supper served on Christmas Eve, is a traditional celebration. Marion Ozimina, of the Public Relations Department of The National Shrine of Our Lady of Czestochowa, is one of the local residents who has retained this practice.

"When the first star appears in the Eastern sky, the family gathers at the table," Ms. Ozimina explains. "Before anyone is seated, the traditional thin, unleavened wafer known as the Bread of Love is broken, and good wishes are exchanged.

"The meal consists of either seven



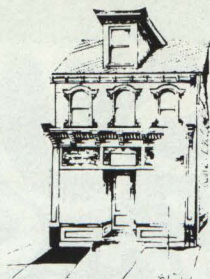


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or 12 courses, symbolic of the good health wished for every day of the week or every month of the year. A thin layer of hay under the tablecloth reminds the diners of the circumstances of Christ's birth, and an extra place is set at the table in the hope that the God Child, in the form of a stranger, will come to share the feast."

Sharing blessed bread with one's family is customary in Czechoslovakia and in the Cicak household in New Britain. Mrs. Rose Cicak and her children regard the wafer, stamped with the images of the Holy Family and accompanied by red wine, "almost like Communion." The biggest meal, which includes a soup made from sauerkraut, prunes and mushrooms, is eaten on Christmas Eve. Walnuts are cracked, and the person whose walnut is dry can expect poor health in the coming year, although that prediction may be tempered by the apple, symbolic of good health, which is shared by those at the table.

Claudie Fischer, a native of France who now lives in Newtown, also serves the principal meal on Christmas Eve. "In France," Mrs. Fischer remarks, "the custom is to have Christmas dinner after returning from Midnight Mass, and although we do not attend Midnight Services, we still have dinner at that hour."

Roland and Valerie Gardner, who are originally from England and now live in our County Seat, celebrate the holiday "with the usual festive meal" — turkey, Christmas pudding, mince pies, and trifle, a traditional English dessert. Mrs. Gardner's Christmas Cake, which she describes as "a heavy fruit cake with almond paste and heavy white icing, iced as you would a wedding cake," is usually made a full year before it is served, and is offered to visitors who call during the holiday season.

The most elaborate Christmas celebration in Bucks County may be the Swedish Christmas observed by the Harry Hellman family of Warrington. It begins on the first Sunday of Advent, when one of the three Hellman children puts the Christmas Star in the window and starts assembling the creche. A figure is added to the manger scene



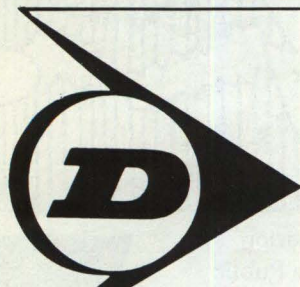
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every day during Advent, and on each of the four Sundays preceding Christmas, *one lighted candle* is put on the dinner table.

On December 13, the Hellmans celebrate St. Lucia Day. Legend claims that in the midst of a famine, a young woman named Lucia appeared to the people of Sweden, bringing them health, light, happiness and food. On her feast day, Maria Hellman performs the rite traditionally assigned to the oldest daughter of a Swedish family. She rises early, and dresses in a white robe with a red sash. Crowned with a ring of candles, she wakes the other members of the family with saffron buns and coffee.

Mrs. Hellman, who must go to New York to procure some of the ingredients she uses in preparing the Christmas food, starts baking about three weeks before the holiday. The result of her industry is "an enormous feast" on Christmas Eve. Mrs. Hellman was born in Sweden and the meal she prepares is "as Swedish as possible," featuring Swedish meatballs, pickled herring, ham marinated in salt brine and coated with mustard and bread crumbs, liver pate, jellied veal, pork sausages and "lots of cookies."

The Hellman residence is decorated with greens, candles and wooden figures scattered throughout the house. The Christmas tree is decorated with Swedish ornaments and topped with a straw star. Santa Claus visits on Christmas Eve, knocking on every wall of the house before entering to distribute the gifts. Since they are unable to attend an early morning church service similar to those held in Sweden on Christmas morning, the Hellmans have instituted a special tradition of their own. Just before retiring on Christmas Eve, the family lights candles and listens to a recording of an actual Swedish Christmas Service.

Somewhere between Bristol and Quakertown there are Russians, Greeks, Latvians, Hungarians, Brazilians, Italians and Germans who are celebrating the Birth of Christ as their grandfathers did. There are even more who unknowingly combine the practices of many different ethnic groups in their holiday observance. And maybe

there are a few who will be moved to investigate the customs of their ancestors. However you celebrate the season, have yourself a merry little Christmas!



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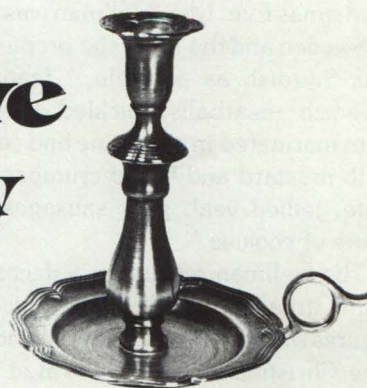
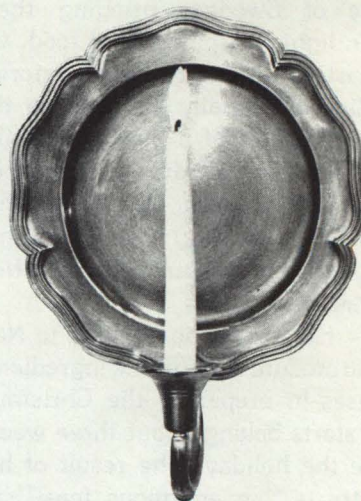
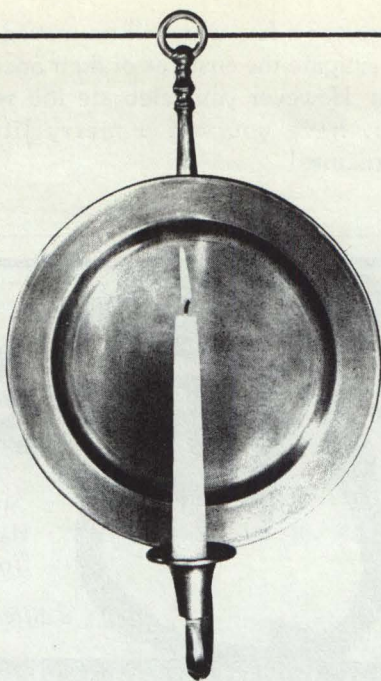
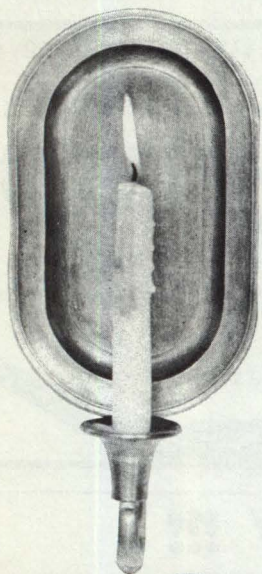
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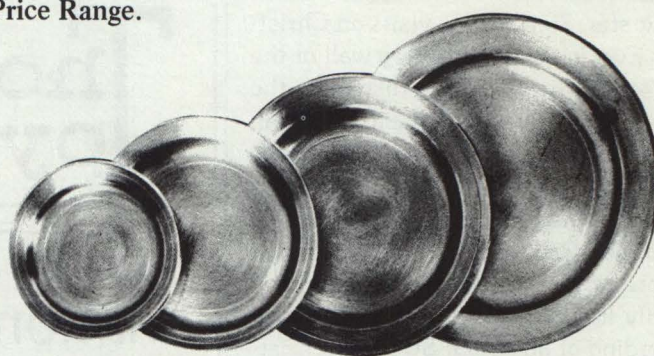
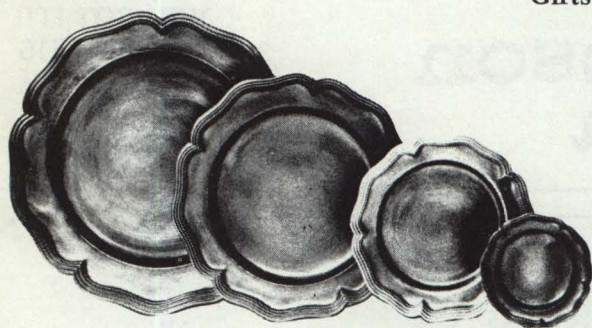


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The Traditional Twelve Days of Christmas Sung to a Costly Tune!

by H. L. Miller

The Englishman who sent his true love exotic gifts on each of the twelve days of Christmas would need the Bank of England behind him to do it at today's prices.

That's how the figures came out a few Christmas' ago for SP/4 W. J. Chandler, Jr., a draftee from Raleigh, North Carolina, working in the public information office at Fort Bragg. Chandler got to wondering about the cost of all those leaping lords and

swimming swans, while listening to the 18th century Christmas song, "The 12 Days of Christmas."

Chandler used an encyclopedia and did several days of telephoning to complete his shopping list. On the first day of Christmas the lady received a partridge in a pear tree. Total cost—gleaned from the state wildlife commission and a local nursery—\$16.25.

The second day's gift, two turtle doves, would run \$70 from a New York pet store. Three French hens, genus gallus gallus, were valued at \$165.

The fourth gift, four calling birds, would be a problem. According to Chandler's encyclopedia, there was a species named calling bird, but they are extinct. The last known pair was purchased by the London Zoological Society in 1911 at a cost of \$17,230.

Five golden rings were worth \$175. Six geese a-laying would cost \$80.10, according to the wildlife commission, and seven swans a-swimming would be a bit more. The flock would cost \$315.

Eight maids a-milking, paid at the federal minimum wage for an eight-hour day, would run \$89.60. Eight milk cows added up to \$4,400.

Figuring there was no point in pinching pennies at this stage, Chandler contacted the New York City Ballet for nine ladies dancing. They would cost \$3,239, including transportation for ten members of the House of Lords in London. British Overseas Airlines cost—\$5,997.66. And eleven pipers piping would come from the New York Philharmonic and would run \$3,239 in wages and transportation.

Finally came the item of 12 drummers drumming, and they would cost Chandler's gift-giver only \$50 because he could get local talent from the Fort Bragg drum and bugle corps. This all adds up to \$36,097.01. But according to the old song, the partridge in a pear tree is sent not once, but 12 times; the two turtle doves 11 times; the French hens 10, and so on. Only the drummers are sent once.

Figuring it up this way, true love, are you ready? The cost says Chandler, is \$211,758.90.

Since Chandler made his computations several Xmas' ago, what with inflation, today's figures would easily top his meticulous summations.

Frankincense and myrrh are still available in some countries nearly 20 centuries after the Biblical wise men brought them from the Orient as gifts to the infant Jesus.

Christian tradition says the three wise men—or kings—followed the brilliant star over Bethlehem bearing gifts of gold, frankincense and myrrh. Frankincense and myrrh are incense resins—rare Oriental gifts in Biblical times.

While they are not exactly rare today, they are difficult to obtain unless you know their Arabic names, bahour and luban. And their cost is climbing! ■

GEORGE WASHINGTON STEPPED HERE

by Edwin Harrington

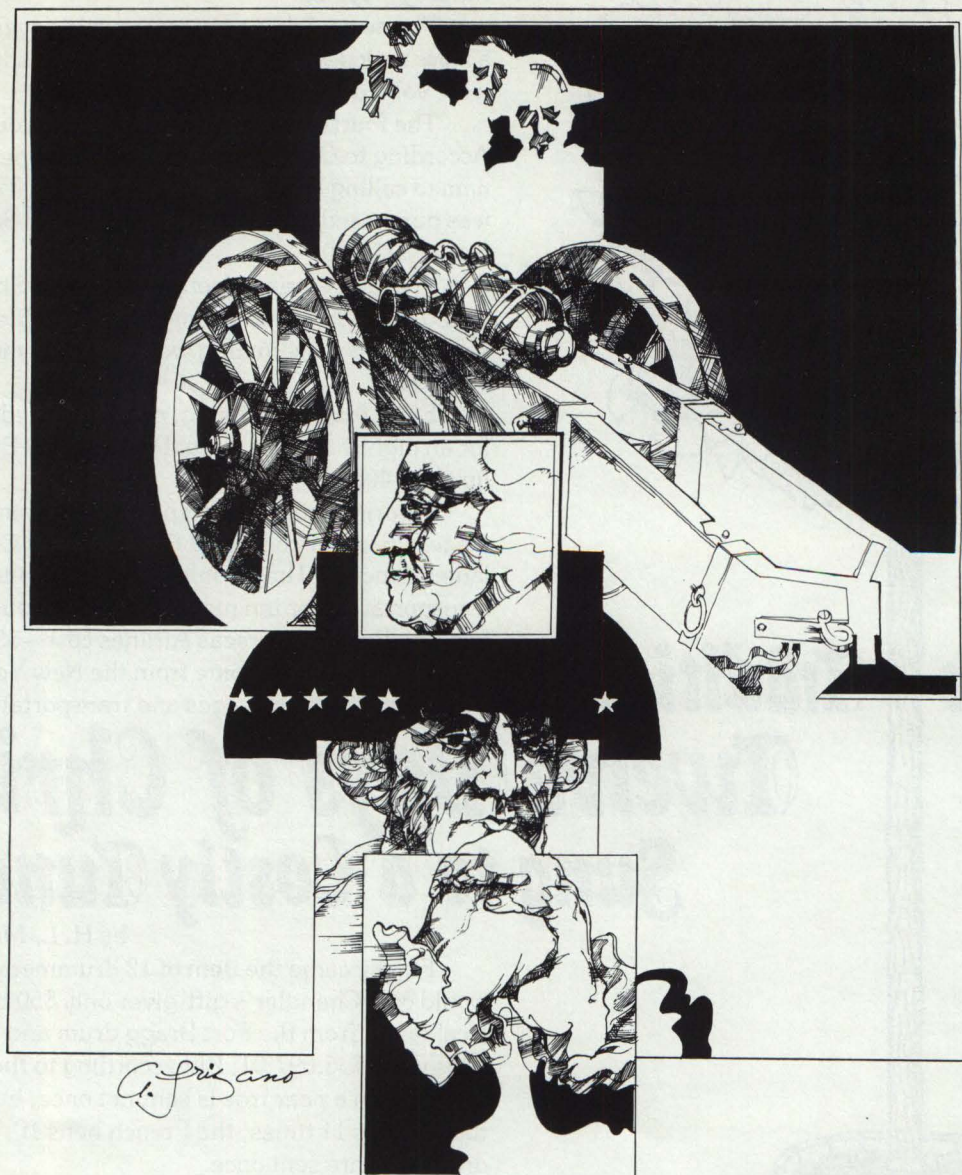


Illustration by Anthony Frizano

Let's not forget — many of us probably would have been conservative loyalists during the Revolution. We could have remained quiescent observers of the conflict, as long as we did not display our Tory opinions strongly. From such a viewpoint we might have wondered why, for six years, General Washington spent so much time moving up and down through the hinterlands, while the British managed to keep firm hold on most of the cities. And, that being so, why did England lose the war?

In his operations, Washington was defeated at a number of battles that caused him to let go of the metropolitan areas. He did not, however, allow the British forces to gain significant holds in the Hudson and Mohawk valleys, East (southern) Jersey, the Delaware and Lehigh valleys, Chester,

Berks and Lancaster Counties. He held most of the lands that lie on either side of today's megalopolis, all the way back to the mountain frontier. The seaboard was thick with Tories, the back country scattered with people of no particular fervor for either cause. The in-between region was populated mainly by descendants of Dutch and Swede and Welsh and German and dissident English immigrants — not quite as cussed as the New England Yankees, but of the same democratic mold. They were rapidly forgetting the recent French and Indian war, when they had cooperated with the British military.

Aside from finding his most likely recruits among those middle-landers, Washington had other strategic purposes. His armies, however ragged, had to eat. They needed

clothing, shoes, guns, gunpowder, metals—particularly iron. Where did those supplies originate? Certainly not in the cities along the coast. Food was available from the rich farmlands of upper New York, Bucks County and the Lehigh Valley, and especially from the great valley that stretched through Lancaster and York. Leather came from the same areas. Iron, without which no military venture progresses, was produced in four critical locations: North Jersey, South Jersey, Durham and along the Schuylkill River.

Woodlands yielded charcoal; farmers knew how to make saltpeter from manure and potash; there were sulfur deposits in Sussex County and near the Brandywine. The combined product, of course, was gunpowder. Lead, copper and zinc came from mines in upper Jersey, upper Bucks and out toward Reading and the Susquehanna. The logistics of military supplies were clear.

Let the pompous British muck around in the coastal regions, but keep them out of the areas that provided ordnance, ammunition, clothing and food at all cost. And if a few thousands Hessian deserters scampered to the Ramapos or Pine Barrens, all the better not only for depletion of enemy forces but for more strong backs to help in producing essential materials. Hessian prisoners of war in camps of Central Pennsylvania also drifted away onto farms owned by people of German descent.

There are many books reviewing and dissecting Washington's every move, a few of which try to put him down as having been incompetent. But, in a sweeping view of his painful progress from Cambridge to Yorktown, he looked always to the resources that could preserve his remarkable army of fierce supporters, lukewarm protagonists and summer soldiers.

Toward the beginning, he drew on materiel to confound the British regulars by arranging for Colonel Henry Knox to transport cannon captured at Fort Ticonderoga across frozen New England to the heights above Boston. It was unheard-of in terms of European war, but it succeeded.

After Washington drove the British out of Boston, he chose not to remain there. He went on to New York, lured at first by the idea of controlling that major city-seaport. It took several catastrophic beatings to make him realize that New York, or any other city, was not worth holding, especially when the colonies had no navy worth mentioning and the British ruled the sea and its access points. Not until five years later did Washington again venture close to the ocean, and by then he had the French navy to back him up.

Later on, mainly for reasons of public sentiment, he felt it necessary to keep the British out of Philadelphia. Again he was beaten, in a round of inconclusive battles, and wisely withdrew toward the heartland to regroup. When the British abandoned Philadelphia for the better conveniences of New York, Washington sent General Arnold to the city with a token occupying force, while the main army hurried to engage the departing enemy. Neither side really needed the rebel capital to advance a military cause.

The major failure of British strategy in the mid-Atlantic region was to lose its hold on the New Jersey corridor. Trenton was central to the heartland. Its possession meant

splitting the opponent's strength and preventing easy passage through the countryside. Washington saw this first when he was high-tailing across New Jersey from defeats around New York; then when he made his famous counterattack on Christmas Day. Control of the Delaware River region served to hold off the pressures and provide access to places where supplies could be obtained.

From Vineland, Batsto, Suffern, Pompton, Bethlehem, Ephrata, Manheim, Downingtown . . . there came food, clothing, ammunition, sympathy and manpower. The Moravians maintained hospitals and took in the valued bells from Philadelphia. The Congress found fair refuge in Lancaster. The folks in the cities could wear lace cuffs and tread cobbled streets, being quietly on the side of whichever army was in control. They were in many ways closer to England across the sea than to the realities of daily life in the Piedmont.

From Vineland, Batsto, Suffern, Pompton, Bethlehem, Ephrata, Manheim, Downingtown . . . there came food, clothing, ammunition, sympathy and manpower.

The Commander-in-Chief had fine help from Greene, Knox, Glover, Mercer, Hamilton, Lafayette, and no help from Charles Lee, but it was Washington himself who made most of the decisions—especially when it came to winter campgrounds. Why did he twice select Morristown? We can look at the map. Back of the Watchung ridge, the fox could study the enemy and dash out to prevent any invasion of the heartland. Fortunately, the enemy was not of a mind to engage on cold weather campaigns.

Why Valley Forge? Was it just an attractive spot along the Schuylkill? No—it pinned the British army to the coast, while vast areas to the north, south and west could be drawn upon for slowly-regained strength. There were iron foundries just upriver from the revolutionary redoubts. There were supply depots at Reading. Although the cruelties of winter and the inefficiencies of Congress caused much misery, the plan was sound. The British in Philadelphia took some swipes at Bucks County and South Jersey, but did not stay. General Wayne gave them a good run when he rounded up cattle just across the river; and General Lacey's unkempt troops harassed them regularly along the northern reaches of the city.

Washington also saw the need to prevent any link-up of British forces from Canada with those in New York City. Loss of the upper Hudson would mean loss of communication and supply with New York State and New England, however far away they might have seemed. He sent many men to defend that situation, weakening his own forces. And he sent good leaders with them—Dan Morgan, Francis Marion, Benedict Arnold (who, until he fell into the pretty hands of Peggy Shippen and her crowd, was an excellent patriot officer). The campaign around

(Continued on next page)

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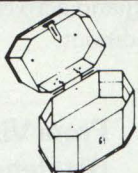
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During the southern campaigns, the same lesson of cities was soon learned. Charleston and Savannah were fought over and lost. The real action only began when the revolutionary forces gave up their fascination for coastal communities and teased the British toward the backlands, then confused them within forests and swamps. Greene, Marion, Light-Horse Harry Lee and other leaders worked together to keep the foe near the tobacco plantations and away from the farms. Little by little, the fighting was further squeezed onto the peninsulas, until Washington's seasoned troops hurried down from the north to complete the entrapment.

The error of allowing cities to become military magnets was equally shown in the disastrous Canada campaign—an early lesson learned. To complicate the problem, this was unfriendly country, French and religiously different. Montgomery and Arnold were unable to draw their needs from the land, and there was no reliable supply line back to New England. They lost in attempts to take Quebec and Montreal. The rebellion could only advance through controlling the countryside. The English generals should have realized this, all the way from Massachusetts to Georgia, since they had won Canada a few years earlier by tactics of bottling the French up in their cities and fortresses. Actually, in the American Revolution, the farthest distance into the farmlands of the colonies that His Majesty's forces ever penetrated was at Lexington and Concord, and that proved unfortunate for them.

Summed up, during the entire conflict Washington succeeded when he stuck to interior grounds and employed his excellent spy system to keep track of the enemy. He fought and he retreated within his own backyard, and when he finally nudged the enemy into a corner, his men were far better fed and shod than at the start. He knew the territory. ■

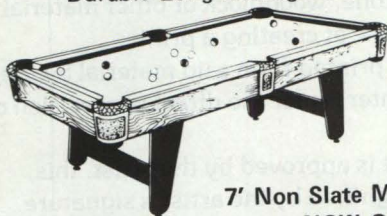
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A Realistic Guide to BUYING & COLLECTING

Since the late '60's this country has experienced a tremendous surge of interest in the arts, and most especially in the graphic arts. This period has been a happy and profitable experience for many contemporary artists, and hopefully, for thousands of art lovers and collectors.

The field of original prints, i.e. etchings, engravings, lithographs, woodcuts, silkscreens and so forth, has seen a market increase never before equaled in the history of the art market. Probably the extensive use of color in modern prints has had a lot to do with this, together with the practical point that while a great many people would like to own, for instance, a Salvador Dali painting, the cost involved of many thousands of dollars presents a prohibitive factor that most of us could hardly ignore. On the other hand a Dali lithograph or etching priced at a few hundred dollars is much more in tune with most of our pocketbooks and we can still hang a Dali "original" on the living room wall.

Which brings us to the big question in so many peoples' minds: "What is original about a print?" Or; a print is a print is a print. Not so.

For starters let me quote the guidelines for original prints published by the Print Council of America some years

ago, guidelines universally adhered to by all serious printmakers and collectors.

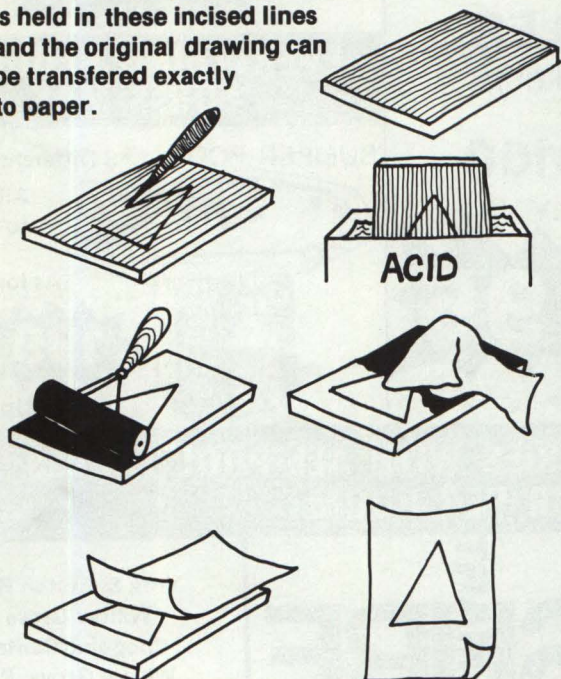
1. The artist alone has created the master image in or upon the plate, stone, woodblock or other material for the express purpose of creating a print.
2. The print itself is printed from said material by the artist, or by a printer under the direct supervision of the artist.
3. The finished print is approved by the artist, this approval being signified by the artist's signature.

So far so good, but for the person who never bothered to take an art course the terms "plate," "stone" and so on don't explain too much. So, what follows is a short and hopefully concise description of the most common methods of making original prints.

ETCHINGS: A metal plate (copper, zinc or aluminum), is covered on one side with a dark hard wax called a "ground." The artist makes his drawings directly on the grounded metal plate using an "etching tool" which may be any sharply-pointed instrument. Artists use everything from pins tied to the end of a pencil to heavy dentist's tools, depending upon the type of line they wish to make. The

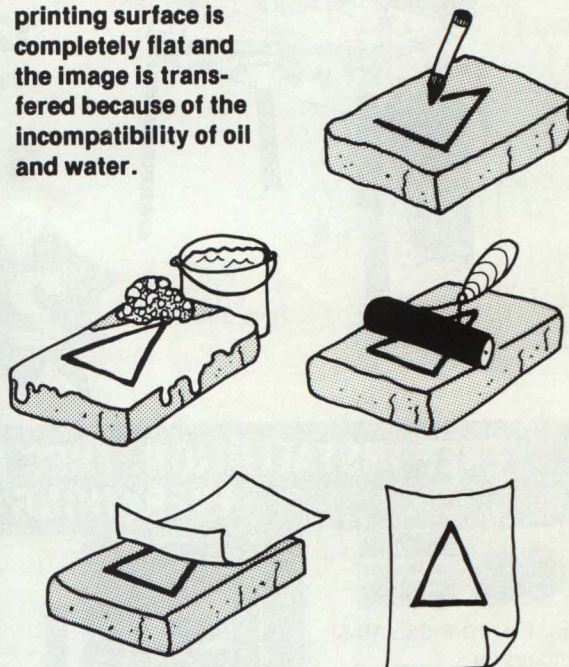
ETCHING

The image is drawn on a metal plate covered by a protective film. When the plate is placed in acid, these areas exposed by the drawing are etched into the plate. The ink is held in these incised lines and the original drawing can be transferred exactly to paper.



LITHOGRAPHY

The image is drawn with a greasy crayon onto a specially treated stone. Water is applied and then ink which adheres only to the greasy drawn image. The printing surface is completely flat and the image is transferred because of the incompatibility of oil and water.



ORIGINAL PRINTS

by Arthur F. Nevin

result of drawing these lines with a pointed tool upon the grounded plate is that the wax ground has been removed or pushed aside by the point of the etching tool and the bare metal of the plate is visible through each line. When the drawing is completed the entire plate is then immersed in acid. Acid does not affect the wax ground but it does eat away metal. Consequently all of the lines that the artist drew with his pointed tool, which removed the wax ground from the metal plate, are attacked by the acid. What results is an exact impression of what the artist drew bitten into the plate by the action of the acid. The plate is then removed from the acid and the hard wax ground is completely removed from the plate. The result is a metal plate with a design of fine lines bitten or "etched" into it. To print from this plate a very stiff ink is rolled over the entire plate with sufficient force to push the ink into all of the etched lines. The plate is then wiped clean with rags until the entire surface is cleaned and the only ink remaining is in the lines.

The plate is then laid face up on the bed of an etching press and the printing paper is laid directly over the plate. The paper used for printing etchings is heavy duty rag paper which must be very strong since all etchings are printed on

damp paper. Finally, the inked plate covered with the damp paper is cranked, by hand, through the press and the large rollers of the press force the dampened paper into the inked lines of the plate and the resulting print is an etching.

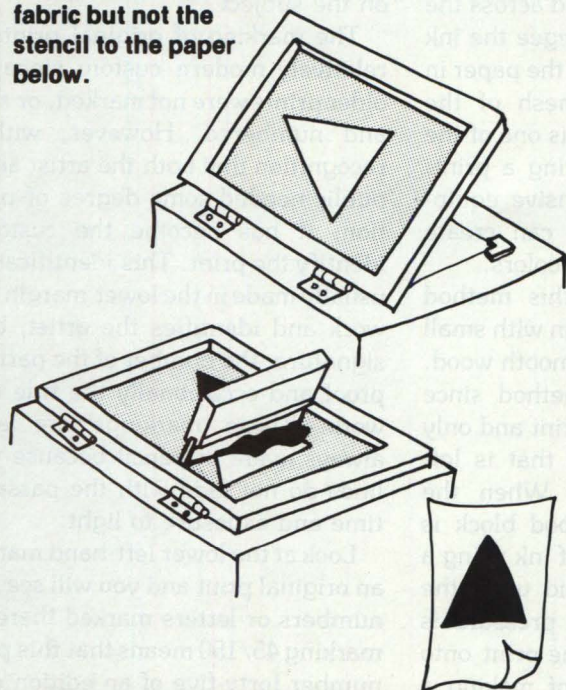
AQUATINT: In addition to the method I have just described, the etched plate may, by skillful use of acids by the artist, be given a lightly-bitten texture which adds tone or shading to the print. This technique became popular during the 19th century since it gave the etching more of a wash-tone effect such as one finds in watercolors. Hence the name "aquatint."

ENGRAVING: Engravings are almost always done on a copper plate since copper cuts well with the use of a sharp instrument. To engrave, the artist simply gouges out the lines he wishes to print with a tiny chisel-like tool called a burin. The plate is then inked, wiped and printed in the same manner as an etching. I have made the process of engraving sound simple, but in truth it is a long and tedious process of creating an image by cutting out one fine line at a time and probably for this reason is seldom used by modern artists.

LITHOGRAPHY: Grease and water don't mix, and this is the basis of lithographic printing. In lithography the artist

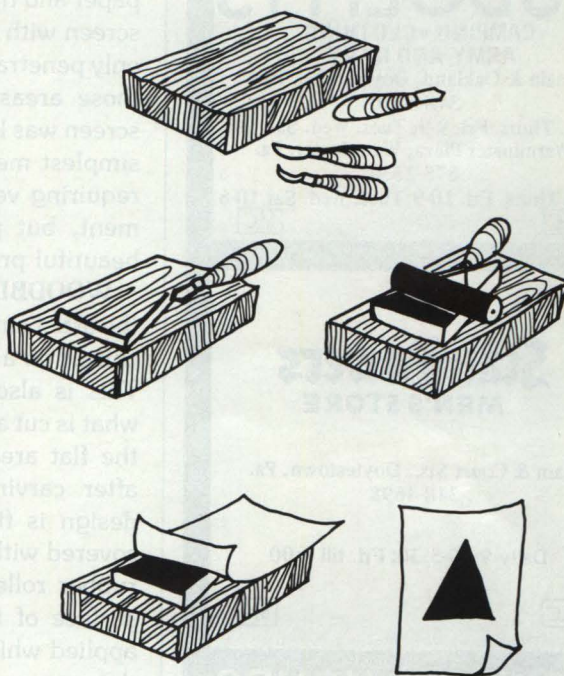
SILKSCREEN

The image is carried by means of a stencil which is adhered to a screen made of fine mesh fabric. A thick ink is pulled across the surface and goes through the fabric but not the stencil to the paper below.



WOODBLOCK

The image is drawn on wood and the non-printing area is cut away, leaving a raised surface that can be inked and then printed.



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actually draws the image on a stone. Not any old stone, but a flat and finely-ground piece of Bavarian limestone cut to size for that purpose. The drawing is made on the stone with a pencil made very much like a crayon but with a grease-based pigment. The stone itself is extremely porous and does an excellent job of absorbing the greasy lines drawn upon it.

When the drawing is completed on the stone and the artist is ready to print, the whole surface of the stone is sponged with water and then a grease-based ink is rolled over the stone with a large roller. Remember, grease and water repel each other so when the ink is rolled upon the wet stone it only sticks to the lines which the artist has drawn. All that remains now is to place a piece of paper over the inked stone and run both through a hand press under moderate pressure. This transfers the ink to the paper and there you have your lithograph.

SILKSCREEN (Or Serigraph): A Silkscreen is just what the name implies: a very fine weave of pure silk fabric stretched on an open frame. The artist works in reverse with this method; filling in the mesh of the silk fabric with a special sealant and leaving the mesh open only in those areas he wishes to print. When the stretched silk screen is laid down on a piece of paper and thick ink is pulled across the screen with a rubber squeegee the ink only penetrates through to the paper in those areas where the mesh of the screen was left open. This is one of the simplest methods of creating a print, requiring very little expensive equipment, but properly used can create beautiful prints in vibrant colors.

WOODBLOCK: With this method the artist cuts out his design with small chisels on a flat piece of smooth wood. This is also a reverse method since what is cut away will not print and only the flat area of the wood that is left after carving will print. When the design is finished the wood block is covered with a light film of ink using a rubber roller, paper is laid upon the surface of the block and pressure is applied which transfers the print onto the paper. This method of making a print is often taught in our schools

though the student usually uses a linoleum-covered block which is much easier to carve into.

DRYPOINT: Drypoint is the most delicate and fragile method of creating an original print. The technique is basically simple. A very sharp instrument, often with a diamond point, is used to draw directly onto a metal plate; usually copper. The sharp point of the drypoint tool cuts into the metal plate, gouging it slightly and throwing up a small burr in the process. When the plate is inked it is this burr which holds the ink and makes the print as the plate is run through the press. Since the burr is extremely fragile it wears down and breaks off with very few printings. As a consequence drypoints are often printed in very small editions. The technique creates a very soft, dark and feathery line which can be quite beautiful.

This explanation of the various methods of creating an original print has been greatly simplified and none of the techniques I have described are really quite as easy as they sound with this writing, but the basics have been covered and for those readers who would like to pursue the field of print-making further I would suggest *A Guide to the Collecting and Care of Original Prints* by Carl Zigrosser which is a small but highly informative book on the subject.

The marking of original prints is a relatively modern custom since most older prints were not marked, or signed and numbered. However, with the recognition that both the artist and the public needed some degree of protection, it has become the custom to identify the print. This identification is usually made in the lower margin of the work and identifies the artist, by his signature, the number of the particular proof and occasionally the title of the work. These markings are almost always made in pencil because pencil lines do not fade with the passage of time and exposure to light.

Look at the lower left-hand margin of an original print and you will see either numbers or letters marked there. The marking 45/150 means that this print is number forty-five of an edition of one hundred and fifty. If, rather than a

number, you see letters, they are probably one of these: A/P, which means "Artist's Proof." This indicates that besides the numbered edition the artist has printed a number of prints for his own use and has marked them accordingly. Some artists use the French symbol E/A (Epreuve d'Artiste) which means the same thing. T/P or "Trial Proof" is found occasionally, though rarely, and these prints are impressions the artist has made while working on his plate to see how the image is progressing or in the case of multi-color prints may represent a particular color combination which was tried. Because these prints represent an unfinished state of the work they are not considered as being part of the edition. Trial proofs can be interesting to the collector since they usually represent only one of a kind. P/P or "Printer's Proofs" are found occasionally and they usually represent a small number of proofs printed with the regular edition and presented by the artist to the printer as partial payment for his services. H/C or "Hors Commerce" (French for "Outside of Commerce" or not for sale), are proofs which have been marked by the artist for business use only. They're used for entering art shows and exhibitions and as samples by salesmen and art agents. Since these prints become worn and damaged by handling they are not normally sold. B.A.T. or "Bon a Tirer" (French for "Good to Pull" or good to print): When the artist, working with the printer, is satisfied with what he considers a perfect print, the artist will mark that proof "Bon a Tirer." The printer must compare each subsequent print made with this perfect proof before submitting the edition to the artist for approval and signing.

These are the usual markings found on original prints and they serve to identify the particular prints so as to let the collector know exactly which proof of an edition he has purchased.

So, now that we have covered the methods of making and marking the prints, let's go back to the question of just what makes the print an "original." What can be considered the original image? If you could hang

(Continued on next page)



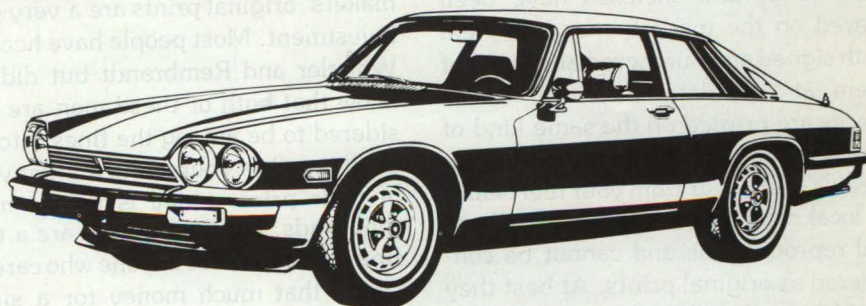
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the etched or engraved metal plate on your wall it would be a dull and uninspiring sight. A lithographic stone of any size is a heavy and cumbersome thing, impossible to frame and hardly a thing of beauty. The same goes for a piece of silk loaded with sealant or a block of wood. None of these materials represent the intent of the artist. Only the resulting print taken from these materials is an original, and only the print itself represents the intent of the artist.

In recent years a great many photographic reproductions of paintings, watercolors and sketches have been placed on the market, many of them both signed and numbered and some of them at considerable prices. These pieces are printed on the same kind of presses that produce the calendars you receive every year from your fuel dealer or local drug store. They are mechanical reproductions and cannot be considered as original prints. At best they could be called "Limited Edition Reproductions" since the painting which was photographed to create these

prints is the actual "original." The purchase of one of these reproductions should be made strictly on the basis of buying a decoration for the home since any "investment" potential is very dubious.

Finally, what about investment value in the purchase of original prints? For those of you who insist on "investment art" of established value I suggest the "big name" artists, purchased from a reputable gallery and accompanied by a letter of authentication. Purchased at realistic prices, Picasso, Miro, Chagall, Dali and many other painter-printmakers' original prints are a very good investment. Most people have heard of Whistler and Rembrandt but did you know that both of these men are considered to be among the finest etchers of all time? Of course the market value of their prints today is in the many thousands, but these prints are a truly fine investment for anyone who cares to spend that much money for a single proof.

But what should you spend for an etching or lithograph by one of the up-

and-coming local printmakers? That's a hard question to answer. I have bought many fine prints locally for from \$20.00 to \$75.00 apiece, depending upon the size of the print and, of course, the workmanship involved. Like you, I know what I like and what I can afford to pay. If the artist whose works I purchase grows increasingly popular I may find that I have made a good investment, and this has happened to me on some occasions, but even when this doesn't happen I have no complaint because I bought what I liked and I'm happy with it. We make no concerted effort in this country to fund or support the graphic arts and artists who intend to make a living at their craft must be able to sell their work. The young artists making original prints today are tomorrow's Whistlers and Rembrandts and Picassos. All around us we can find exceptional talent working to put their thoughts and feelings into an original work for eventual appraisal by a critical public, hoping for acceptance by that public, and that public is you. ■

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Music Man

by Bryna N. Paston

Music man Bruce Fagan is a performer, student and teacher in a potpourri of musical activity. He plays the piano, the guitar and he sings. He has his own one-man act and he also leads a band that can be seen and enjoyed all over the Delaware Valley at private and group affairs. He has directed the musical and arts program at a day camp. He performed throughout Israel two summers ago, and he hosts his own radio program, called the Song of the Sabras, on the Temple University station, WRTI and a new program, entitled "A Taste of Honey," for WRCP on Sundays from 2:30 p.m. to 4:00 p.m.

Bruce graduated from Temple as a religion major specializing in Judaic studies. He is currently studying for his Master of Arts in Jewish Music at Gratz College in Philadelphia. He is one of 12 in the program, which is the only one of its kind anywhere in the country.

"The program is under the direction of Dr. Irving Cohen," Bruce explained. "He is one of the foremost experts in the field. We study musical training, Jewish history, musical history, synagogue chanting, and the practical aspects such as how to work in a school or communal situation.

"My main interest is in the culture, in arts and music programs," he continued. "This course prepares me for anything in the Jewish music field. I can be a part-time cantor or I can lead a seder (Passover service). I could run a music program for a school system or even for a city.

"I've taught music in Hebrew schools in the past and right now, this current academic year I am teaching music at the Solomon Schechter Day School for kindergarten through fifth grades. These are kids with strong Jewish backgrounds and

I am learning from them."

Bruce Fagan claims he did not come from a particularly traditional Jewish home. His parents always belonged to a reform congregation. They celebrated major holidays but didn't attend synagogue services on a regular basis. Bruce's older brother Richard was ordained as a rabbi from the Jewish Theological Seminary in New York this Spring.

"It's really interesting that coming from our environment both my brother and I followed similar paths," Bruce commented. "I once considered becoming a rabbi or a cantor myself but I didn't want to limit myself. I prefer the many different musically-connected fields I find myself in."

Bruce's father is a podiatrist and his mother a secretary. He also has a sister Joan who is in high school "being smart," according to her brother.

"The music came from my father's side," Bruce said. "He was one of the founders of Beth Or, our synagogue, and he always performed in their shows. He played the young romantic lead and loved every minute of it.

"My brother took piano lessons when he was seven and after the teacher left, I would sit down and play practically everything he was taught. I was only four but I could play by ear. Naturally, my parents gave me lessons but I hated them.

"I love the piano. It is still my main instrument, but I didn't like lessons and practicing. I listen to classical music but I don't play it. I stopped my piano lessons when I was 11. Now, I wish I could play classical. I'll take lessons again. I need the technique."

In seventh grade, Bruce discovered the guitar and fell right into the folk music era of the late '60's.

Bruce once considered becoming a rabbi or cantor, but prefers the many different musically-connected fields he finds himself in.



Photography by Bryna N. Paston

"Oh, I was never a hippie," said the serious, rather conservative young man. "I kind of stayed on the fringes. But later I was president of the Folk Song Society at Central High School."

"I went to Sesame Day Camp for many summers and there was a music counselor there, Ron Nelson, who taught and led songs. I kind of liked what he did so timidly one day I brought my guitar to camp and decided I would lead songs too. I wasn't very good but I was better than most of the younger kids."

At Central High School, Bruce took

music as a major and he feels to this day, it was here that he was so well grounded musically. He studied everything from harmony to theory, from counterpoint to arranging.

"In ninth grade, the various synagogues in the city formed a basketball league," he said. "I had no interest in basketball but they needed someone to go to Gratz High School for the meetings. I volunteered to go because I could walk there from Central."

"One day while I was there I stumbled into another meeting for the Inter-Hebrew High School Student

Council. They had no representation from the reform synagogues in the city so guess who was drafted? Me.

"They were planning a conference and they needed entertainment. I said, I have a guitar ensemble and they said all right. I figured I knew a few songs and I knew a few friends who could play. That added up to an ensemble, and that was the beginning of the Inter-Hebrew High School Guitar Ensemble."

"I had about nine or ten people all together so whoever showed up, played. We all knew a little music. I could read some Hebrew, but not well. I went to the music department at Gratz College and they pushed me into Jewish music. They gave me songs and song sheets. We put together a selection of Hebrew folk songs."

The guitar ensemble was launched. They played at the Palestra for the 20th anniversary of Israel celebration. From there, they got calls for engagements at synagogues, sisterhoods and mens' clubs.

"Anytime we played for organizations and synagogues we gave the money we made to the Israel Emergency Fund and the Children's Home in Israel," Bruce recalled. "We did this for three years and then the group broke up."

Bruce became part of a duo called Mach'ratayim, which means "the day after tomorrow." His other half was a female singer, Faye Taransky.

"We worked a lot but now we kept the money," he laughed. "Faye and I stayed together until my freshman year at Temple."

Bruce remembers that he had no intention of becoming a professional musician. He performed for fun. He was active in Jewish youth groups during high school and he enjoyed the educational and social relationships he found. He feels these associations, plus the fact that his brother was studying to become a rabbi, influenced his decision to be a religion major.

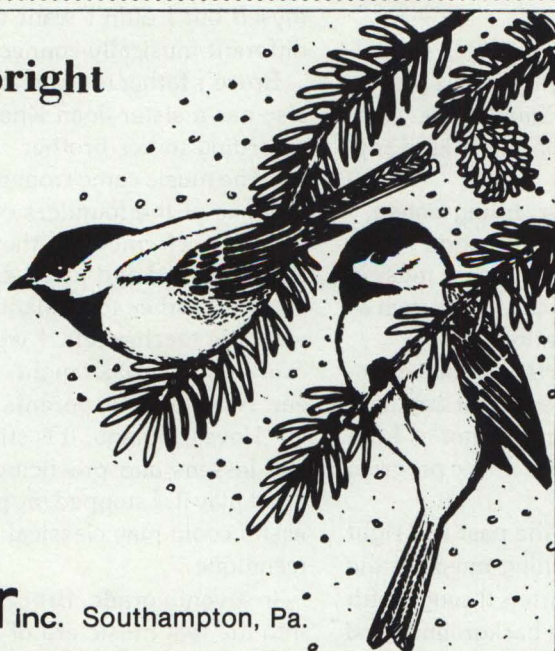
"My mother wanted me to be an orthodontist because I'm good with my hands," he smiled. "Or maybe it was because I wore braces for so many years and she wanted some of it back."

Bruce's connection with Gratz College, which began while he was in high

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school, eventually led to his radio program at Temple.

"I worked at Gratz College after school shuffling papers and stapling materials in the music department," he said. "It was good for me because I got to know people and I found out where everything was."

"When I was a senior, Eric Goldman came in. He was putting together a radio show at Temple of Israeli music. When I was a freshman I worked with him. In my sophomore year, I took it over. It's called Song of the Sabras, native-born Israelis, and I'm still doing it. It was a non-paying job then and still is. We do get money from the Federation of Jewish Agencies to publicize the program and buy tapes."

The format of the program is Israeli music, sometimes with a special theme. For example, love songs, or a musical tour of Israel. From time to time, Bruce invites a visiting Israeli entertainer on the program for an interview.

While in college, Bruce took in a new partner in the show by the name of Kenny Ellis. Together they turned the program into a professional show and they also joined forces as a performing twosome. Bruce played guitar while Kenny sang and played the Israeli drums. Both told jokes, stories and did pantomime routines, and before long they had created an act that was in great demand.

They worked parties, sang and played American popular music, Israeli music, show tunes, folk music of all nations, rock tunes, music of the '40's and '50's. Anything and everything that a good combo could turn into a good sound.

Kenny Ellis had worked with Don Dornay's orchestra since he was in high school as a vocalist and a drummer. Bruce played with him too in the beginning, learning how to put together parties, how to do melody, harmony and rhythm. Kenny and Bruce worked as a duo through Dornay until about a year ago when Kenny decided to try making it in New York. He's there now playing at the only kosher French club in the world and he is studying acting on the side. His goal is the big time: nightclubs, Broadway and television.

Bruce, on the other hand, is content

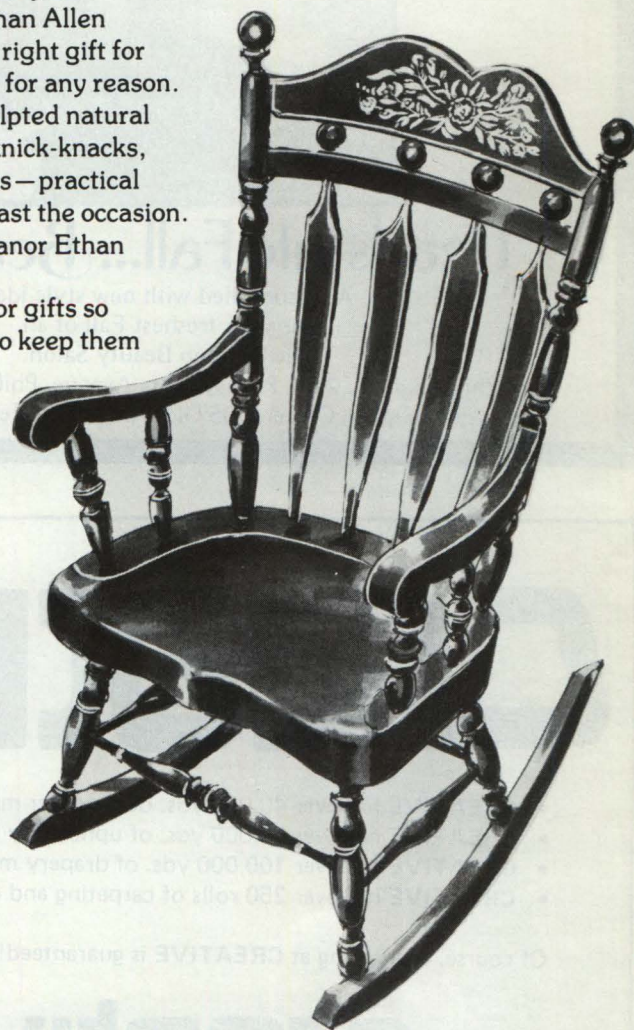
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to stay in and around the Delaware Valley, maintaining a family life with his new wife Nancy and their two kittens, Ketzal (Yiddish for cat) and Pretzel. They all call home an apartment in Cornwells Heights. Nancy is in the Master of Social Work program at Temple and she will also receive her Bachelor of Arts degree in Hebrew literature from Gratz.

In the summer of '75, Kenny and Bruce went to Israel.

"Nancy and I became engaged in June and I left for Israel in July," Bruce said. "Nice guy. Well, I knew it would be the end of Kenny and me. He was going to New York. So we had ourselves one big finale and Israel was it.

"We stayed six weeks and it was fantastic. We met every major singing star there. We schlepped tapes and cameras everywhere we went. We sang in army camps and hospitals, even nightclubs. We didn't get paid. All we asked for was a meal here and there and a place to sleep.

"We sang Hebrew and American songs. Our Hebrew wasn't that great but we joked about it. We were on Israeli radio, too. We wanted to interview the radio personality and it turned out that he interviewed us. In Israel, there are only two stations so everyone in the country listens to the same programs at the same time. Everywhere we went after that people had heard us."

Of course, Kenny and Bruce stay in touch. They shared a beginning and now each has chosen a separate path. The Bruce Fagan Ensemble can be hired for parties as a trio or up to 10 pieces. Bruce alone can and does provide a one-man show with his electric piano and guitar for accompaniment.

"There's plenty of competition in this business," he commented. "But there is also plenty of work to go around. I don't just limit myself to Jewish affairs. I've done Irish weddings and German parties. Even if the people aren't Jewish, I still throw in a horah. National dances appeal to everyone.

"In my radio program, I hear from listeners who aren't Jewish. It doesn't matter. Good music is good music anywhere."

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A SHORT STORY

by Sunny Dull

Sybil felt like a persimmon in a pot of Schnitz und Knepp, as she stood in a Pennsylvania Dutch kitchen being introduced to her mother-in-law. "Und luff at furst sight, it vass not," she figured. She could almost read the older woman's mind, churning behind bifocals, thinking: "Ach! Von uff dem schmardt New Chork gurls, vid reddisher fingernails."

Sybil selfconsciously hid them in clenched fists and became a candidate for paranoia, feeling insecure. However, in her natural environment, New York City, she had been considered ultra chic; even the gods and goddesses of the advertising world she'd left for marriage, had watched her with peripheral vision. But in the dried-apples-and-dumplings kitchen, standing between a deep-set window displaying African violets, and a handrubbed wooden hutch (vid a place for da shpoons), she sensed failure. Especi-

ally since she was decidedly the Greek olive, caviar and orchids type.

Or at least she had been until her crazy, whirlwind love affair with the managing editor of a small trade journal in New York. A T-bone and tossed salad man: a six-foot cyclone, who'd learned perfect English in college, man; definitely, the man she'd married, man.

"Just think," she'd remarked in their push-button, big-city apartment, "we've been married almost three months."

BUCKS COUNTY MOON

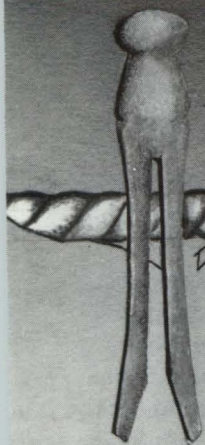


Illustration by Gail Obschleger

"Nice ones, too," her Caleb-the-conquerer muttered between enormous bites of vegetable salad. "I've got two weeks off, and I want to take you home to meet my mother. She'll love you."

And now, facing the older woman, Sybil wished she'd taken time to have the cavity in her back tooth filled; then she'd have been in perfect health.

"Horrors of horrors," she thought, noticing that her I-paid-for-it-myself fur coat—darn it!—was dripping melted snow on the scrubbed and

waxed linoleum, making messy puddles. She was already tired from the long drive, the built-up tensions from daughter-in-law syndrome, and her efforts to appear meticulous. But it had to snow, didn't it? And she had to slip when she got out of the car, didn't she? "So, here I am," she admitted to herself, "looking like last year's snowball."

That was on Monday night, and six days later, on Sunday night, she cried into Caleb's arms.

"Your mother doesn't like me!"

"C'mon now, honey. Give her a chance to get used to you, you brainy, beautiful, broad, you." He nibbled her ear, bit it playfully, and added, "You'll find a way to advertise yourself into her heart, just as you did mine."

"Maybe so," Sybil sighed. "Anyhow, you like me. Right?"

"Right!"

Many intimacies later, walking down the enclosed, narrow stairway, in the centered-chimney, two-storied house, she was satiated but heavy-hearted. "Coffee might help," she hoped. As she approached the woodburning stove that took ingenuity to manipulate, she rekindled the fire, pulled the teakettle forward, and reached for a sterilized cup. Just then, a long, weary sigh startled her.

Turning in surprise, she glanced toward the shadowed African violet corner, where the rocking chair, it sits, and saw the outline of her mother-in-law. And it was past nine-thirty, too, ven all vise souls, in bed should be.

"I didn't know you were there, Mom. What's wrong?"

"Tomorrow iss Monday, und on Mondays ve vash."

"Is that all that's bothering you? Well, don't you worry. I'm stronger than I look. I'll help you." She thought

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to herself: "I'll lend you a hand and both feet if necessary."

"You chust don't unnershtand," the older woman said, turning from the window. "Und it's too long a shtory."

"I'm a good listener, and not one bit sleepy." Not at nine-thirty at night, she almost screamed, but didn't.

"Vell den," the older woman began, as if she'd never had anyone in all the years to talk to. Hesitant, pulling at the ruffles on her apron with nervous fingers. "Diss neighbor und me . . ."

Sybil listened to the story narrated in thick Dutch accent, sipping coffee her mother-in-law had refused. She was informed that the two women had married on the same day, moved into their adjacent homes on the same day, and had begun their rivalry on the same day. For decades they'd competed to see which of them was the better housekeeper, and therefore, in their eyes, the better woman.

"Und frum dat day to diss," her husband's mother said, "ve always rush to see vitch von uff us, da vash, has on da line furst."

"You don't say," remarked Sybil, her advertising spirit jogging. "But then, what seems to be the problem?"

She was informed that the youngest daughter of the next door neighbor, da von dat married a no-gooder, had divorced and returned home to live with her parents.

"Und chust last Mondays," the woman confided, "diss gurl, vile my vash vater vass shtill making hot, she run outside und hung two shtarched pillowcases on da line. Quick-like, a fool uff me to make."

Her statement stunned Sybil. Could it be that she, Sybil, had misjudged her husband's mother? Had personal problems been the reason for her mother-in-law's lack of warmth toward her? She asked, "Then you were upset over the laundry last Monday when we met?"

The woman nodded.

Relief flooded through Sybil. "Then you weren't disappointed in me," she whispered. Then loudly, "Oh Mom, I thought you didn't like me!"

"Ach! child—you I like. It's dat neighbor uff mine I'm not so sure uff."

One happy heartbeat later, Sybil was

around the table kissing her new mom on the cheek. She ordered: "You get up to bed, now. You need your rest. Didn't you tell me that 'Dat vass ven Gott, da body made right?'" She added: "I'll get up early and help."

Her new mom obeyed, looked back where Sybil sat, and Sybil imagined her mother-in-law's thoughts: "Diss city gurl my son married, now she chust vonders me."

When Sybil was alone in the spotless kitchen, ideas, like tennis balls, bounced through her mind, hit the net and rolled away. She tried toying with the crossword puzzle from the Sunday's paper, but couldn't concentrate. "So," she said, "it's no longer a game of 'clean wash.' It's now a game of 'dirty pool.'" A game Sybil had seen played countless times before over larger issues.

One of her tennis-ball ideas hit a receptive racket, got swatted back and forth a few times, then finally won the finals. Sybil's eyes lit up, like eyes are, before you outen dem.

She looked around her for the necessary materials needed for her plan, found none, and moaned:

"Everything is so next-to-Godliness clean! You'd think someone would spill gravy or beet juice once in a while."

All the dirty clothes were upstairs in a hamper, she was on the ground floor not wanting to awaken anyone. "Well," she muttered, not to be defeated, "what greater gift can I give, but the shirt off my own back?" But Sybil wasn't wearing a shirt. Not even a blouse, and certainly not pillowcases. She looked at herself objectively and speculated. Her outer garment was her honeymoon-satin, knee-length duster, with a tag warning "dry clean only."

"But," she grinned, "that's only the outer garment." And she knew what she was about to do would probably turn her into a popsicle, freeze her false eyelashes, and render her into suspended animation until the Spring thaw. "So," she mused, "what's a little cold air to von uff us city gurls, vid reddisher fingernails?"

With that thought, she worked silently, doing her best, and when the utensils she'd used were back in their

place, also her duster, she waited for the bewitching hour of midnight, ven shpooks haff power. Until then, she toyed with the crossword puzzle.

"Now let's see," she mumbled, "number eighty-six across—a two-toed sloth. Well, everyone knows that is a 'vash-shneak.'" She smirked. It didn't fit the spaces, but time passed, anyway's.

A sneeze and a cough past midnight, a furry-ball, wrapped in various woolens found hanging in the outside, wintered-over summer-kitchen, clomped through high drifts of snow. The furry-ball was wearing high-top men's work boots, stuffed with the crossword section of the Sunday newspaper, so they'd fit; had clothespins protruding from clenched and chattering teeth, and hissed and spluttered:

"Oh please, beautiful winter sky, don't let anyone see me, or they'll think I'm a demon come to hex the Keystone State."

Her fingers, clumsy from cold, finished their task, and Sybil scooted backwards through snowdrifts to view her work. The heavy boots kept her from doing a Peter-Pan in the air. She hugged herself for extra warmth, and snuggled her nose deeper into the woolen muffler around her neck. She looked at the clothesline and said, "It'll do."

On the clothesline, between skinny but clean icicles, hung a chartreuse bra with matching bikini panties, an odd-looking pair of already frozen pantyhose, with one leg longer than the other, and a white, I-couldn't-find-the-starch-mom, hand-crocheted doily. "Thank you, African violets, you're on our side too. You like fair play, right?"

When the shivering Sybil scanned her evening's work, she was pleased. She looked at the neighbor's house and noticed the paint was peeling and the windows were not precisely at right angles. "Dumb house," she remarked into the full-moon scene. She inhaled the nippy Pennsylvania air, letting the feathery snowflakes land on her forehead and eyelashes, and gazed at the magical, fairyland sky.

Und millyuns uff shtars vinked down on her, dere approofal to giff, und da moon—it laffed. ■

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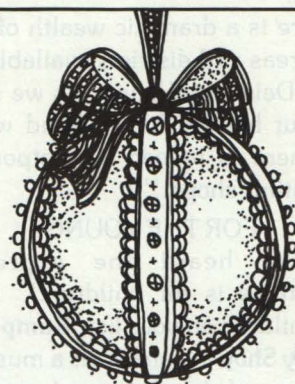
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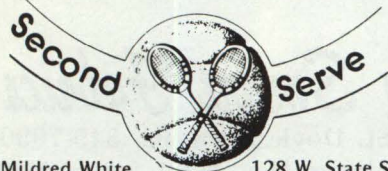
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The Nutshell Guide

by Rosemarie P. Vassalluzzo

A POTPOURRI OF INTERESTING SHOPS

December is by far one of the busiest and happiest months of the year for many people. Following perhaps an old-fashioned Thanksgiving at home, folks around the world begin preparing for the festive holidays ahead. This traditional season, whether it be Christmas, Hanukkah or the New Year has many treasured customs and traditions attached, many of which have been passed down through the centuries and generations. Many religions, many countries and many individuals have their own special meaningful traditions that they share during this happy and unmistakably festive time of year. With some it may be the Christmas tree, family gatherings, hanging of stockings or the manger scene. To others the season may have special significance in the lighted menorah, the contributions made to the poor and needy or the gaily-decorated stores.

Regardless, there is one thing most cultures have in common during this cheery holiday season and that is gift-giving. Shoppers fill the streets and malls carrying colorful packages for their friends and relatives as yuletide carols can be heard in the background. Gift-giving seems to be a universal custom during the Yuletide and holiday season.

There is a dramatic wealth of shopping areas and districts available to us in our Delaware Valley. As we set out with our holiday list in hand we find that there is indeed "a potpourri of interesting shops."

FOR THE YOUNG

You've heard the expression "Christmas is for children." If you have children on your list, **Rumpelstiltskin Toy Shop** in Lahaska is a must. The collection of hand-dressed porcelain dolls is one of the finest, as is the display of Steiff animals. Perhaps a life-

sized yellow giraffe or brown camel would suit your youngster. There are also puzzles, games, wooden toys, and kites. **The Youth Fashion Center** in King's Plaza, Warrington carries a good selection of clothing at a reasonable price. Clothing for the infant on up to size 14 is available. You will find racks of dresses, skirts, socks, coats and especially jeans. For the winter months ahead there are sweaters, hats and matching mittens.

DOYLESTOWN AREA SHOPS

For the tennis buff, a visit to **Second Serve** at 128 W. State will be a delight. The reason is that many items are marked down. Name brand warm-up suits, sweaters, skirts, shorts and tops are all discounted. A good supply of Slazenger tennis balls are at the door—might make a good stocking stuffer.

While in town don't forget to stop in at **The Voice of the Turtle**. This shop is for the very talented person on your list that enjoys quality needlepoint. The canvases for rugs, pillows, belts, handbags and pictures are all custom hand-painted. Being a "stitcher" myself, I was truly impressed with the uniqueness of the canvases. Between Doylestown and Chalfont on Route 202 is **The Contemporary Corner Card and Gift Shop**. The scent of bayberry greets you as you enter the door. Candles, cards, puzzles, china, glassware, books and wrappings can be found in this card and gift shop. Along the same stretch is a very special shopping experience: **Blueberry Manor** has a beautifully-displayed assortment of custom hand-crafted items. There is a vast amount of talent in Bucks County and the surrounding areas, and some of it can be found here where they recapture the remembered joys of Christmas.

The Village Barn in Furlong is a potpourri in itself. This converted barn

is the most unusual spot just chock-full of antiques, gifts, Pendleton and White Stag classics as well as clothing for the men on your holiday list.

LAHASKA

On to Lahaska where you will want to do some gift buying at **The Yard**. To shop for girls or a special lady on your list, you might stop into the **Heather Shop**. The fine imported Mohair blankets, shawls, dresses and sweaters are magnificent. You can also stop in at **Pappagallo** for more fine classics in skirts, blouses and blazers. I found a most unusual hostess skirt with hand-sewn appliques at **Etcetera**, also in The Yard. There's a full selection of blouses, skirts and dresses for holiday entertaining. For the art lover on your list, **The Upstairs Gallery** has a fine selection of artwork including works by local artists. The prices are very reasonable and the work is outstanding.

NEW HOPE

There are a number of interesting shops in our quaint and famous town of New Hope. I'd like to point out **The Gaelic Shop** where you will find beautifully handcrafted woolen sweaters, Scotch plaids and gifts from the British Islands. Further down the street is **Orb Silversmiths**. The fine custom-made jewelry is beautifully displayed. Don't let the name fool you—they also carry 14K gold jewelry. There are oodles of shops to visit here on Main Street.

YULETIDE DECOR

Feeney's nursery in Feasterville has a beautiful Christmas display with white miniature lights and a complete line of traditional decorations. There are over 100 bushel baskets, each filled

with different ornaments for the tree. Feeney's has a good selection of bird feeders for the birdwatcher on your shopping list as well as thistle, niger seed and sunflower seeds. Starting in December the fresh Christmas trees, boughs and holly will begin arriving.

If you have a musician on any level on your list, **Music Masters** in the Southampton Shopping Center will be a great inspiration. This store and school, run by Chick Overington, tries to meet music needs at all levels. Lessons are \$7.00 per half hour for any instrument, even though Music Masters specializes in classical guitar. I found it very interesting to hear that senior citizens seem to be finding music for the first time or returning to it. A few doors down is a new shop, **Woods Creation**, just four weeks old when I visited. Tables, clocks, plaques, mirrors and barometers, all made of natural wood. There is Cherry from the West Coast, Redwood from California, Myrtlewood from Coo's Bay, Oregon and Walnut from our lush local forests. Any piece of furniture or accessory will be custom designed and made on the premises.

ANTIQUES AND ART WORK

Do you have an antique collector on your list? If so, a stop on Mill Street in historic Bristol is in order. Even though many of the shops remain, some of the oldtime merchants in Bristol have either retired or relocated. A few of the shops along this historic street, one of the oldest shopping streets in Bucks County, have been renovated and turned into antique shops. **Aladdin's Cave**, **The Treasure Chest** and **The**

(Continued on page 65)

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Celebrity Corner

by Maureen Haggerty

MARY BYE



Photography by Robert Smith-Felner

"Peace on earth" is more than a seasonal sentiment to Mary Bye. It is a phrase that symbolizes the goal toward which the Spring Valley woman directs her energies—a goal that reaches beyond the absence of hostility among men of good will to a harmonious relationship of all the elements of the biosphere.

Mrs. Bye, who has been involved with activities ranging from the Viet Nam Moratorium to a campaign to prevent the slaughter of young seals, remarks, "My concerns are all related to the rights of people, animals and plants. I sometimes feel as if the whole earth is being destroyed by peoples' unawareness of how fragile the ecosystem is. It has to do with a sense of stewardship, a feeling that we have to protect our world because so many people don't realize that it may all disappear some day.

"A great many intellectuals have been saying that we are starving and we are spending enormous amounts of money on military devices. Working on these weapons is a conscious, immoral act, a crime against humanity. Money, intelligence, and creativity that could be used to meet human needs are being wasted."

An activist who acknowledges "a terribly Establishment background," Mrs. Bye admits, "I thought Thomas Jefferson had solved all our problems and we would never have to worry again. I belonged to Bridge clubs, went to ladies' luncheons, and cultivated beautiful flower gardens."

The detonation of the Atomic Bomb undermined her complacency. "This is a quantum leap into horror," she remembers thinking. The war in Viet Nam had an even greater impact. "It changed my life," Mary Bye says. "I suddenly realized, Politics **are** relevant, and we have to be in there pressuring Congress to do the right thing. I had assumed that our legislators knew that their purpose was to establish justice, but it was pretty obvious that they were not aware of it."

The radicalization of Mary Bye did not take place overnight. "It happened very slowly," she explains. "At first I worked with a feeling that government officials would respond to reason. I thought I just had to write some reasonable letters and all would be well. I decided to use an argument they could relate to, so I pointed out that the war was a luxury we could not afford. Maybe if everyone in the United States had been doing this, it would have been effective, but my efforts were not successful."

By this time, Mary Bye was convinced that, "We had to find a creative, non-violent way to stop the killing," and she headed for Washington, D.C. She stood on the steps of the Capitol and read the names of the American war dead until she and her companions were arrested. "We were charged with 'blocking the entrance to the building'," she notes, "and it wasn't until I found myself in Criminal Court that I realized that I hadn't committed some sort of misdemeanor."

"This is American justice when you get close to it, and it is a horror. You stand on the Capitol steps and read the names of some poor people who should never have been sent over there to die, and because you respond like a human being to the death of another human being, you are a criminal. That doesn't make sense in my world."

Other arrests followed, including an incarceration for demonstrating during a visit to Philadelphia by then-President Richard Nixon. Such apprehensions had been prohibited by court order, and Mrs. Bye sued the city for illegal arrest. She won and used the settlement awarded her to establish a Fund for Justice. In the names of the arresting officer and the Police Commissioner of Philadelphia, the Fund made contributions to the Philadelphia Center for Conscientious Objectors,

Friends' Military Counseling and Philadelphia Resistance.

At one time, Mary Bye was "afraid to say Grace at table." That was many demonstrations ago, and today she is likely to be found speaking through a bullhorn from the Capitol steps. A member of such organizations as Amnesty International, Friends of Northern Ireland, and the Religious Society of Friends, she compares her philosophy to a Biblical adage.

"Where there is no vision, the people perish," she quotes. "I hope that people will have a vision, think about what that vision means for their home, their community, their nation, and the world, and then work to make it a reality."

EDITOR'S NOTE: *Celebrity Corner does not presume to evaluate the expertise of those featured in the column, and publication of quoted opinions should not be interpreted as implying PANORAMA'S agreement. Celebrity Corner's function is to allow those interviewed to express their opinions on subjects of particular interest to them. The writer is not responsible for verifying the accuracy of remarks, but for reporting them accurately. In the absence of any complaint from interviewees, you may be assured that we have done so.*

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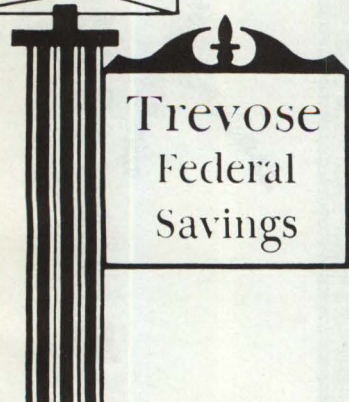
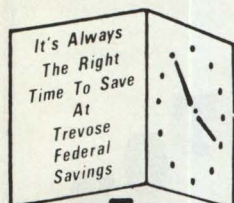
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Restoration Primer

by Margaret Bye Richie



Photography by Margaret Bye Richie

OUR GERMAN-SWISS HERITAGE

Our Christmas traditions owe a debt to our Germanic forbears who brought to America both the custom of the decorated Christmas tree and the Christmas putz, now known by the French name, creche. Around these two traditions we have built many of the happy and tender aspects of our celebration.

What is less well-known, is that the Pennsylvania Dutch, which group includes the Swiss as well as the German, immigrants of the 18th century, also brought us two heritages in architecture, one, the bank barns we are accustomed to find in Bucks County, and, two, a house design that abounds throughout Pennsylvania. There is space at this writing to praise only the former.

The Pennsylvania Dutch or "Swiss" barns are classics. Eric Sloane, who has served readers excellently with his clear explanations and drawings of American architecture and tools, etc., has commented that, although the old New England barns are rapidly falling down, many of the Pennsylvania stone barns are good for another 200 years.

These barns are, in fact, the outstanding contribution to regional American architecture in the 18th century. They emerged out of a continental tradition rather than from the English, whence sprang most of our house designs, because climatic conditions in Germany and Switzerland were similar to American conditions, and continental immigrants knew from centuries of experience what tight and sturdy structures were needed to protect their stock and harvests. The "Swiss" or "bank" barns were quickly recognized by the English Quakers, already settled, and adopted by them as master structures capable of meeting the needs of all prosperous farms in Bucks County, which served, early on, as the breadbasket for Philadelphia.

Who today is not full of admiration for these great stone barns that stand after 250 years, and still serve their purpose? Who can look at such a barn and not wonder how the pioneer farmer found time and energy to build in such dimensions and with such strength and durability? Today, these barns are somewhat larger than necessary, func-

tionally, but no matter, we are glad when they dominate the landscape. Looking at them, we become aware of the creativity and ingenuity the builders used in adapting each barn to the terrain, and in fashioning, when a natural bank was missing, the gradually-inclined ramp that led to the upper barn level used for threshing and for hay and grain storage.



Fritz Barn #2, 1812

The typical barn is a two-level structure with the upper level projecting, usually between four to six feet, over the lower, in a "forebay," creating, by the extension, more storage space above and protection for stock in the barnyard below. The forebay customarily faces south or southeast in order to profit from the winter sun. This overhang is supported in a variety of ways; in some cases it is cantilevered. The second level is entered from the bank or ramp in the rear, and consists of a three-bay (three-section) plan, the central section for threshing, the side bays for storage of the loose grain and hay. A three-level barn is known as a "double-decker." This last barn, when entered, is awe-inspiring in its immensity.

The bank, or ramp, is a survival of what was in Switzerland the entrance to the loft home of the farmer, who lived above his stock. The notched roof on the upper or rear side of the barn provides a high, oversized door which allowed, in times past, a loaded hay wagon to enter freely.

Eastern Pennsylvania barns have been classified by Mr. Charles H. Dornbusch into 11 types, usually by the support features of the forebay. Most of these, excluding the ancient log barns and the cantilevered forebay barns, can be seen today by driving along the

roads of our county. A few log barns still standing have long since been covered with weatherboarding or incorporated in a larger barn. Cantilevered forebays, once functioning in Bucks County, have fallen down. Examples of this bold design flourish in Berks and Lancaster Counties.

If one drives north from Lower Bucks County, one notices a gradual shift from white-colored barns and outbuildings to red, and, on nearing the Lehigh and Northampton County lines, an increase in decorated barns. The reason for this lies in the nature of the original settlers, and the colors are now carried on by tradition.

The sectarians, or "plain people," English Quakers and Swiss Mennonites, dominated the farming in lower

and middle Bucks in the days of the county's early growth. They chose white. Going north, the Lutherans, or "church" people, with reputations of being "gaudy" or color-loving, gained a foothold. They painted their barns red.

The farther you drive into Lehigh or Berks Counties, the more examples of decorated barns you will find. Bucks County, however, can boast the "second most lavishly decorated barn" in Pennsylvania. It is on Allentown Road, just north of Steinsburg before you cross the line into Lehigh County. A drive through Bucks County's northernmost tier will help to re-establish your faith in the great, red bankbarn tradition for which southeastern Pennsylvania has long been famous. ■

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Washington Weathervane

by Ralph C. Wunder, White House News Correspondent

EXPECTATIONS AND THE MEDIA

Washington, DC—Marine Two, the President's huge olive-colored helicopter, is sitting on the lawn just a few yards away, engines blasting loudly. And a dozen-or-so members of the White House press corps are waiting for the Chief Executive to walk out a back door of the White House to board the aircraft.

We'd already watched as a number of key advisers—among them, many from his campaign staff—had boarded the chopper ahead of him. We were told they were off to spend a weekend at Camp David.

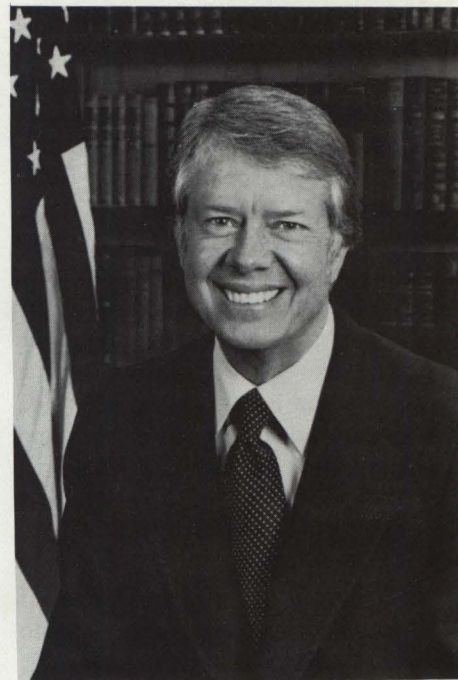
Well, the White House had wanted us to believe that it was all just for a fun weekend in the Maryland mountains, but after persistent questioning, they were forced to admit to us that there was indeed more to it than that.

What the White House didn't say, but didn't really have to say, was that the Carter Administration has begun to run into trouble with some of its key programs, and some serious reappraisal of tactics had to be planned.

Not long ago, during a discussion with Dave Kresge, a professor friend and sociologist, Dave had remarked, almost prophetically, that Carter was eventually destined to encounter some serious image changes which could potentially also hamper his effectiveness. This was, Kresge explained, due to the extremity of the expectations Carter had raised during the campaign.

Well, the only problem in raising expectations this way is that it's hard to make a starving man wait for dinner to finish cooking once he's had a taste of the appetizer.

In Washington, a group of prominent journalists meet on television once a week to analyze that week's news events, and Carter's ongoing administrative woes was a topic of recent discussion. And while a number of theories ranging from the plausible to the ridiculous were mentioned, one line of thought was clearly overlooked.



The factor the journalists had overlooked was the news media's own complicity in allowing those expectations to be raised.

The news media should be faulted for not applying the same aggressiveness to questioning the President during the campaign last year that they more recently used to pursue details in the Bert Lance saga. All too often during the campaign, Carter remained un-

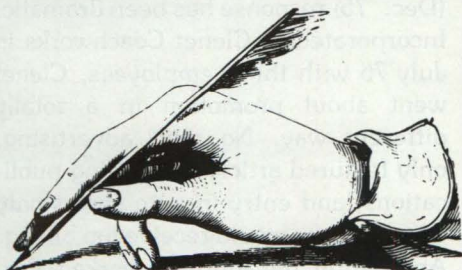
touched by probes from journalists to unravel the specifics of how his programs would be implemented and the potential effects of such programs. For instance, was the fact that in the past Carter had "lusted after women in his heart" more important than how he would come to grips with making sure we would have enough energy at affordable rates to drive to and from our jobs? Did the press believe that love, peanuts and a toothy smile would help resolve the turmoil between warring factions in South Africa? Did the press seriously believe that Carter's merely talking about unity and peace would make an Arab want to share his Rolls Royce with a Jew?

The blame for allowing this high-sounding rhetoric to go unchecked is not entirely the fault of the press. After all, Carter's speechwriters did write all that jargon.

And they did so because these political experts claim that the public could care less about specifics of political ideas—it bores the public, they claim. Well, maybe this is so. But since when did that stop the press from doing what they saw as their duty to push aggressively to get as many important details before the public as possible on any matter? After all, the media continued to report Watergate long after the public was bored with it.

So I submit that if President Carter has fallen victim to his own high expectations, he has done so aided and abetted by the news media. ■

I would be interested in finding out the questions about the Presidency that have been haunting you, and welcome the opportunity to hear from you by writing to me at the White House Press Office, 1600 Pennsylvania Avenue N.W., Washington, D.C. 20500.



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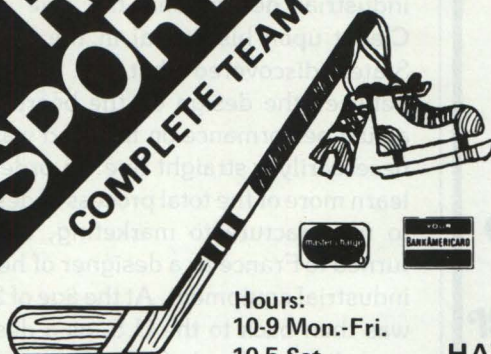
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On The Business Side

by Dorothy Batchelder



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Clenet's story is as unique as his car. Holder of degrees in engineering, industrial design and the fine arts, Clenet upon his arrival in the United States discovered that the distance between the design on the board and actual performance on the road wasn't necessarily a straight line. In order to learn more of the total process of design to manufacture to marketing, he returned to France as a designer of heavy industrial equipment. At the age of 28 it was then back to the U.S. as a design consultant to Ford, G.M., Toyota and Yamaha. By 1974 he had decided to

build a car for which the market was ripe—an individual expression of excellence for the discerning buyer who could pay the price.

Body design was standardized and the undercarriage of handmade steel build on Mercury Engine chassis and running gear—Lincoln Ford V-8 400 cu. inches, 2 Venturi downdraft carburation. Overall car length is 192" - height 57". Cruise control set in solid wood dash, English leather upholstery and carpeting and AM/FM stereo are included in standard interior equipment, while options feature lambswool carpeting, a telephone and multi-function radios among other features. Engraved vent windows and running boards are two accents.

Since being featured as Car of the Month in *Motor Trend Magazine* (Dec. '75) response has been dramatic. Incorporated as Clenet Coachworks in July '76 with three employees, Clenet went about promotion in a totally different way. No paid advertising; only featured articles in leading publications, and entry in auto shows only where his car would receive top billing. Apparently, the approach worked. Pro-

duction goes on in a hanger at Santa Barbara airport with 50 employees producing 5 cars per month and a six-month backlog of orders. When 250 units of the initial model are completed, 1978 will herald a new four-passenger model (at \$60,000). Twenty-five orders have already been taken and it is only a drawing on his wall!

For information: Clenet Coachworks, Inc. 495-F.S. Fairview Ave., Goleta, CA 93017 (805-967-1405).

APPOINTMENTS

FMC Corp's material Handling Systems Div. will have **William Sutton**, Lansdale as engineering manager. He will head a staff of 170 in Colmar. **Janet Brown**, president of Bucks County Legal Secretaries Assoc. has been appointed director of public relations of PA Assoc. of Legal Secretaries. **Albert C. Krempa, Jr.** Chalfont, has been awarded the CLU diploma. Norway's King Olav V has awarded the Royal Order of St. Olav, Knights Cross First Class, their government's highest

award, to **Tinius Olsen II**, Rydal. The award was given for his efforts in furthering relations between Norway and America. He is Chairman of the Board of Tinius Olsen Testing Machine Co., Willow Grove.

Thiokol, Chemical Div. announces **Dr. George F. Rowell** has been promoted to manager, processing engineering and quality control for Moss Point, Miss. plant, and **Terry D. Monk**, plant manager at the Miss. operation will also supervise the Trenton, N.J. and Calvert City, KY plants. Brookstone Company's beautiful new store on Chestnut Street, Phila. will have **B. Mason Woodbury** as manager. He was formerly ass't mgr. of Brookstone's Boston store. Thiokol also has promoted **Ted J. Grobelny** to marketing program manager for thermoplastic urethanes. Extracorporeal Medical Specialties Inc. (King of Prussia) has named **J. Barton Harrison**, president and chief operating officer, succeeding **Lewis S. Somers III**. The U.S. Air Force Commendation Medal was presented
(Continued on page 68)



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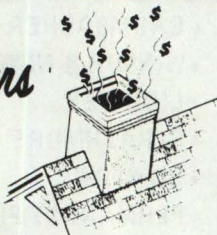
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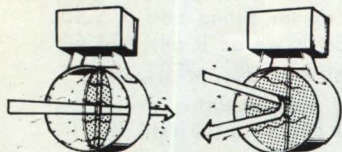


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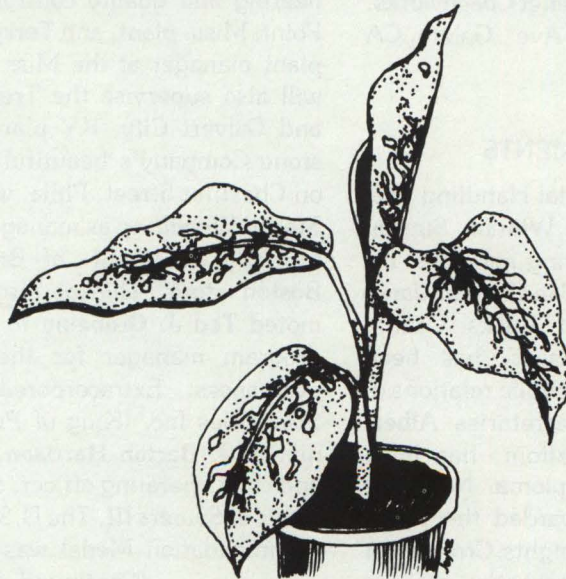
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The Compost Heap

by Dick Bailey, County Extension Director



DIEFFENBACHIAS

Dieffenbachias are broad-leaved foliage plants with rather thick stems. They are similar in overall form, habit of growth and leaf shape. They are popular house plants because of their durability and ease of culture. Dieffenbachia species are native to Central and South America.

Common names are Tufroot and Dumbcane. All plant parts contain a juice that has irritant or toxic properties. A person who chews, bites or tastes the plant will be speechless for a period of time due to irritation and swelling of the lips, mouth and tongue. If the juice comes in contact with the eyes, it will cause a burning sensation.

Small children should be taught to stay away from dieffenbachia plants. Handle the plant with care when making cuttings for propagation purposes.

Soil - Use a loose, fertile, high organic medium. Many different mixes can be used. Plants can be grown in pure peat; peat and perlite (1:1); soil and peat (1:1); or soil, peat and perlite

or vermiculite (1:1:1). The growing medium should have good water-holding capacity and be well drained.

Fertilizer - It is difficult to give specific fertilizer recommendations for foliage plants. Plants given a minimal amount of nutrients will grow slowly and retain a desired shape. If the plants are growing in a dark area, they require less frequent fertilization. Dieffenbachias are considered heavy feeders. Use a complete fertilizer such as a 20-20-20 and feed every 4-6 weeks only in the active growing season.

Water - Maintain moderately moist soil. Watering is an important part of growing dieffenbachia. Water thoroughly and then not again until the surface of the potting medium is dry to the touch. Plants can be rooted and grown in water. Plants grown in soil should not be water-logged.

Temperature - Best growth occurs between 65 and 75°F. The temperature should not drop below 50°F.

Humidity - A relatively moist atmosphere results in vigorous growth. The large leaves may dry up in a hot room.

Spraying the leaves is important all year.

Light - Tolerate a wide range of light conditions. They will grow in heavy shade and can be used in dark areas in the home, but growth will be slowed. Dieffenbachia grows best in bright light (indirect sunlight).

Propagation - Vegetative propagation is used—tip or stem cuttings. Use tip cuttings from the terminal portion of the plant or from small shoots that develop from lateral buds. Avoid contact of the plant juice with hands and forearms. Stems that have become bare can be cut into 2" pieces (with at least one lateral bud). Dry the pieces, then place in a rooting medium, such as peat, sand, perlite or vermiculite. Stem cuttings establish roots faster in sphagnum moss than in sand. Stem cuttings from near the top of the plant root faster than sections taken from the base of the stem.

Larger stems initiate roots faster than smaller stems, apparently because more stored food is in the bigger stems. Air layering can be used to advantage when the plant becomes top heavy or lanky with naked stems.

Flowering - Dieffenbachia has a unique type of flower. A spathe and spadix make up the inflorescence (imperfect bloom). The spathe is green and often resembles an unfolding leaf. It remains on the plant for a long period of time. The spadix is erect, off-white in color, and is often hidden. The male flowers are near the tip of the spadix and the female flowers occur at the base. The flowers are insect pollinated. If fruit develops, it is berry-like in appearance. Dieffenbachia seldom flower in a home. It is not an attractive bloom.



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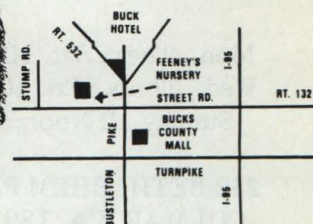
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Cracker Barrel Collector

by Bert Isard

THE DISCO SCENE AND GALLE

The essence of today's disco scene can be found in Art Nouveau glass spawned by Emile Galle. For the new young collector, living in an ultrasonic, electronic, disturbed age, kindled by high-pitched, screaming, blaring music, in response to his apparent need for excitement, pulsation and dazzle, Art Nouveau provides a satisfying stimulant. His imagination is set aflame when he finds a piece of mold-blown Galle. For nowhere else can more vivid colors be seen as light pierces these brilliant colors sparking a psychedelic effect so compatible to the mood of the times. Added to this are the naturalistic, organic forms and carvings on the glass, responding to the collector's interest in nature and his environment. Is it any wonder that he has turned to Art Nouveau, particularly French cameo glass, which medium seems to have best captured the charm of this art style.

To the older collector, who has as yet to discover Galle, the world of glass may appear frozen, rigid, static. Perhaps he may see some subtle motion in the low-keyed colors of earlier glass. But seldom does he find a setting upon which to free his imagination. Disenchanted, he more enthusiastically turns to china. There he can be transported to a dream-like world inhabited by slim ladies with flowing robes, pagodas with turned-up roofs, swirling dragons, mythical birds with long tails, Foo Dogs, flowering peach trees, court ladies in pavilions entertaining. Indeed it is a comfortable, safe retreat which is in keeping with his own needs and personality. For he is a product of a far different world than his younger colleagues.

But once he is alerted to the skill, extravagance and daring of Galle and his followers, he too soon becomes

addicted and passionately searches for the opiate, Galle.

Emile Galle, a true Renaissance man of many talents, was active as a designer of furniture, glass and pottery. He was a chemist, botanist,



Photography by Robert Smith-Felver

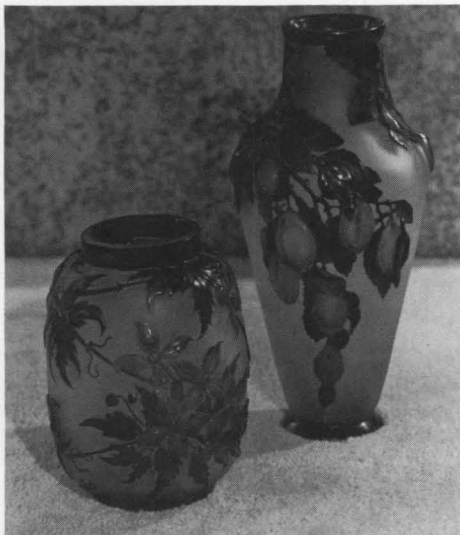
Galle landscaped vase, 11" ht. Purchased 1976 \$1,000.

successful businessman and author. As the foremost exponent of the Art Nouveau movement in Nancy, France, he was most successful and prolific when using glass as a medium of expression.

He was born in 1846 in Nancy where his father sold glass and ceramics. Many of these articles, most of which were for everyday table use, were designed by his father, Charles Galle, although made elsewhere. In addition to the factory mark of manufacture they bore the signature of his father. In later years Emile continued this practice, signing all his work. Interestingly, previous Western and Chinese glass-makers, the prototypes for Galle, having less status than the ceramist in their cultures, did not generally sign their

creations.

As a student Emile developed a keen interest in philosophy and botany which later found expression in the naturalistic subject matter and styling of his creations. He could be termed an early environmentalist. He studied art, the techniques of glassmaking and pottery manufacture and was soon designing



Galle Mold Blown Vases, 9½" ht. & 15" ht. Purchased in 1976 for \$1500. and \$1250.

for his father. In 1871 Emile visited the Victoria and Albert Museum in London where he studied the technique of Chinese overlay glass snuff bottles which he later refined in his own creations. We can identify the work of Emile from 1874 when his father turned over his business affairs to him.

For one of his early glass productions Emile gave the name "Clair de lune," probably inspired by Chinese 18th century ceramics of the same name that he possibly observed at the Victoria and Albert Museum or at the Louvre. It had a pale blue tint which alters as the light is directed upon it and was an instant success. It was made by adding potassium and cobalt oxide to the metal, producing a fine shade of sapphire. Another of his many successes was his amber-tinted clear glass with enamel decoration. From about 1889 to his death in 1904 Galle produced the vases for which he is better known, those colored in mass, usually cased, and carved with designs from nature, after the Chinese cased vases and snuff bottles, the prototypes. The top or outer layer of colored glass was



Galle Mold Blown Vases, 12" ht. & 6½" ht. Purchased in 1976 for \$1250. and \$600.

raised decoration on the surface of the cut away in parts by wheels and later by acid, a cheaper technique, to become a

bottom or inner layer. Emile used many layers of glass to achieve various color combinations. Another technique consisted of fusing small drops of glass or bits of metal or mother-of-pearl, treated further by engraving or polishing to create rich and variegated surfaces.

As a student Emile developed a passion for botany. His plant forms seem to have a life of their own. Executed in delicate tones, they are completely blended within the shapes to which they are applied. Galle's pieces create a poetic mood. The Chinese glassmaker was unable or did not attempt to produce this sensation. Galle believed that a vase should not merely be useful but should also be the
(Continued on page 64)

The British Virgin Islands

were settled by Quakers from England at the same time as Bucks County. The local legend tells that William Penn and his brother drew lots between Pennsylvania and the Virgin Islands. William lost.

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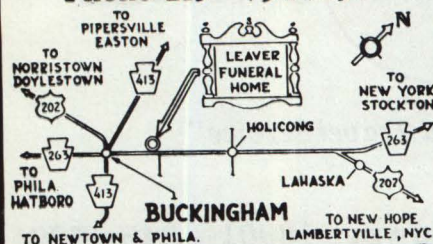
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Horse Talk

by Phoebe Taylor



THE FIRST HORSE

People may talk of first love — it is a very agreeable event, I dare say — but give me the flush, and triumph, and the glorious sweat of the first ride."

George Borrow, *Levengro*

THE CHRISTMAS OF THE BEAUTIFUL WHITE HORSE

I walked into the pleasant gloom of the riding stable with its familiar sounds of restive movements, soft thuds, and the nice smell of horse, heavy in the closed-in area. A new horse was cross-tied in the corridor — a beautiful white horse in a shiny red halter — and as I went up to him he turned and pricked up his ears, looking at me with his shining, dark eyes. I stroked his arched neck and he quivered his nostrils, then prodded my sugar lump pocket with his long lip, nibbling discreetly, but not biting, until I gave him a piece.

My teacher was braiding his mane in little plaits and she handed me a brush so I could finish brushing him and I polished him too with a rubber until his

white coat shone. There was a new saddle and bridle for the white horse, so I put them on and rode into the ring. No one said anything and I could barely breathe, I was so excited . . . I just sucked in my stomach, sat as lightly and firmly as I could, and concentrated on my very best riding. We walked and trotted and cantered and jumped the in-and-out until the end of the lesson which came much too soon. I prolonged it by walking and cooling him out and rubbing him. Finally, when I knew I would have to ask my teacher which stall the new white horse belonged in, my mother and father walked right through the door and up to the white horse and me.

"Surprise," they said, "We hope you like him, he's your Christmas present." I had this giddy, crazy feeling as if I were not really awake but still dreaming that same dream over again about having my own horse. But this was true and even though it was a surprise I would have known him anywhere. He looked exactly as I knew

he would, the beautiful white horse of my dreams, the most wonderful present I ever had, on the Christmas when I was 12 years old.

The first horse may bring happiness or sorrow to his new owner but in any case he is sure to make a great impact on the human lives he shares. To find the horse of your dreams you might consult your riding instructor (in the story of the white horse it was the teacher who found a suitable horse for the 12-year-old.) There are horse sales, where you need the help of an expert and the services of a veterinarian to check the horse's health. You should also be able to take the horse on trial. Newspaper ads are often helpful for locating a family horse for sale.

Advice on buying horses dates back to the days before Christ. Xenophon (circa 430-350 B.C.) warns the would-be buyer to observe the way the horse lets you put the bit into his mouth and the head piece around his ears. (This would pass unnoticed if the bridle were put on and taken off out of sight of the purchaser.) Observe how he receives the rider upon his back, and when mounted, if he is willing to leave other horses. Know whether, when let out at full speed he will come to the poise and be willing to turn around.

A Mirror for Princes (AD 1082) gives some hints on buying horses but warns that it is more difficult to judge horses than man, because something of the true significance of man can be obtained from what they claim, where as all the horse's lie in his external appearance. A list of qualifications to look for include: teeth thin and white (no gaps), forehead broad, ears long with the upper pointed, a lower lip longer than the upper and a tail long and bushy.

In the *Family Horse 1895*, George A. Martin admits that there is no set of rules which can be laid down to enable a person wholly unfamiliar with horses to select one, relying entirely on his own judgment. He does stress the need for intelligence. A horse naturally gentle but lacking in intelligence is unsafe, for it will become panic-stricken and lose its head. Some of the quietest horses have been known to run away and kick things to pieces from fright and a stupid

horse will never show affection or learn anything.

The horse's ears are the index of his intelligence, according to Margaret Cabell Self in *The Nature of the Horse*. Ears which come forward immediately if someone makes a sudden movement or if there is a slight but unusual sound indicate alertness and intelligence. A horse which pushes out his muzzle and pricks his ears forward when approached from the front has confidence in humans, while a horse which shies and flattens his ears has probably been mistreated. If a horse's ears are relaxed while he is being handled, saddled, mounted and ridden he will probably have good stable manners and not be unduly sensitive under the hands of a beginner.

Grove Cullum, Chief of Remount of the U.S. Cavalry wrote in 1936 that you should buy a horse as you would any article: know what you want and recognize it when you see it. It sounds simple, but he admits that it isn't that easy to buy a horse and that few horsemen are suitably mounted; many are over-mounted; still others are not mounted at all. There are buyers who are only interested in performance and want a horse with a guarantee, a push-button horse, and another class of buyers is more interested in the quality of the horse. These last take great pride in the ownership of a splendid animal and will search for their prize with the patience of a collector.

The Complete Book of the Horse states that the first thing to decide when buying a horse is how, and where, you intend to keep it. To provide the natural environment you need a large area of good quality land. If you plan to confine your horse to the stable you must be prepared to combat his boredom and loneliness.

Buying a first horse requires a momentous decision, a judicious weighing of good points and bad, a trust in the reliability of the seller and an acceptance of the responsibility and work that the new animal requires. It may bring a sharing of great joy between horse and rider, and whatever happens, the first horse will make an unforgettable impression on the family whose life he shares. ■

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The Savory Stewpot

by Barbara Ryalls



NOTHING SAYS LOVING LIKE

Christmas cookies are nice, but . . . wouldn't you like to get a tin of salted nuts or Bloody Mary mix or both? Holiday gift ideas from the kitchen are limitless. Last month we concentrated on gifts for the cook. This month let us turn to gifts **from** the cook.

When everyone is busy concocting Turtles, why not try Peanut Butter Balls? This recipe comes from my extra pair of hands in the kitchen, Carol Israel.

PEANUT BUTTER BALLS

- 1 lb. melted butter or oleo
- 3 lb. powdered sugar
- 2 lb. peanut butter

Mix thoroughly and form into balls.
Place in refrigerator to harden.

In double boiler melt:

- 1 12-oz. pkg. chocolate morsels
- 1 12-oz. pkg. milk chocolate bits or Hershey bars
- 2 1/3-oz. paraffin wax

Put toothpicks in peanut butter balls and dip into chocolate mixture. Set on aluminum foil to cool. Makes approximately 200.

Do you have a special Bloody Mary recipe? Why not write it out and attach it to a bottle of vodka? Or mix up the ingredients so that they are ready to blend with the vodka? I would pass along our favorite recipe, but it is a trade secret and not for sharing. Suffice it to say that it includes Milani's Dill Sauce.

Fruit cakes abound at this time of year. Narrow it down to one fruit and you have a slightly different gift. The

following cake always leaves people asking for the recipe, so to simplify things, attach it to the wrapped loaf.

ORANGE BREAD

Cream 1 cup sugar and 1/2 cup oleo. Add the following and mix until smooth: 1/2 pint sour cream, 1 tsp. baking soda, rind of one orange, grated, 2 eggs, 2 cups sifted flour.

Bake in a loaf pan at 350° for 45-55 minutes. While still hot, pour the juice from the orange, which has been mixed with 1/2 cup sugar, over the loaf. Let it stand overnight for the juice to soak in before eating.

Another very welcome gift could be a small crock full of your favorite pate. Find an exceptionally attractive stoneware pot and fill it with a pate or spread. Rather sneaky but very simple is to take a ready-made cheese spread (such as Wispride) and add your own touches. An ordinary Cheddar product enhanced with chopped pecans and cognac to taste becomes a "family treasure" to share with friends.

Or if you'd rather not chop up the nuts, saute them lightly in butter—approximately two tablespoons per cup of nuts. Then drain on paper toweling and immediately season with a flavored salt such as onion or garlic, or for something different, try the Puerto Rican seasoning, adobo criollo. Pack in a tin or glass jar.

A fellow food-lover and cook par excellence, Martie Kyde, first introduced me to the following recipe. It is

almost as much fun to make as it is to eat, and is a sure-fire conversation piece at the table.

PETAL BREAD

1 pkg. dry yeast
2 Tbsp. sugar
butter
1 egg
1 tsp. salt
3¼ c. flour

Put one cup warm water in large mixer bowl. Sprinkle with yeast and let stand a few minutes. Stir until dissolved. Add sugar, 2 Tbsp. softened butter, egg, salt and 1½ c. flour. Beat at medium speed for two minutes, scraping side occasionally. With spoon, stir in remaining flour to make a firm dough that clears sides of bowl. Put in greased bowl and turn to grease top. Cover and let rise in warm place 45 minutes. Punch down and knead a few turns on lightly floured board—will be a somewhat sticky dough. Roll to 18" x 12" rectangle and cut into small diamonds. Dip each in melted butter (about one stick—melt beforehand allow to cool before using) to coat both sides. Arrange in large tube pan. Cover and let rise in warm place 30 minutes or until doubled. Bake in hot oven (400°) for 25 minutes. Let stand a few minutes and then turn out on rack. Serve whole and pull off petals as desired.

We seem to be a beverage-happy nation, with our fancy coffees and teas. So what could be nicer than to receive an air-tight container (tin or Tupperware) full of a blend that requires only hot water to become a robust, flavorful tea?

RUSSIAN TEA

2 c. Tang
1 c. sugar
1/2 c. instant tea
1 tsp. cinnamon
1/2 tsp. ground cloves

Pack in a container along with instructions to put 1½ tsp. of mixture in a cup and add boiling water.

These are just a smattering of ideas for gifts from your kitchen. Something as mundane as a meat loaf can easily express the spirit of the season. So look beyond cookies to the wide range of thoughtfulness that can come out of your efforts. And a happy holiday to you!

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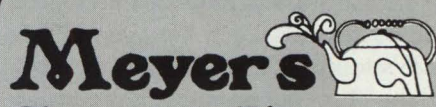
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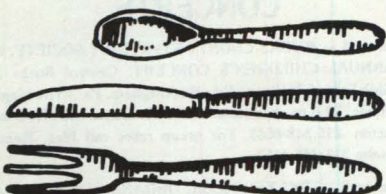
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12:30-2:30



Rich Mates
Open Forum
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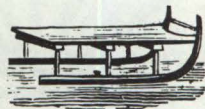
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What's Happening

Edited by Jeanne Hurley



SPECIAL EVENTS

- December 3 — **OLD-FASHIONED CHRISTMAS FESTIVAL**, Peddler's Village, Lahaska, Pa. 10 a.m. to 6 p.m. Free. Information 215:794-5465.
- December 3 — **CHRISTMAS OPEN HOUSE TOUR**, sponsored by the Newtown Historic Association. 11 a.m. to 7 p.m. Admission. Information 215:968-4494.
- December 1-31 — **CHRISTMAS EXHIBIT** at the Bowman's Hill State Wildflower Preserve, Washington Crossing, Pa. Information 215:493-4076.
- December 1, 2, 3 — **57th BUCKINGHAM ANTIQUES SHOW**, Tyro Grange Hall, Rte. 413 and 202. Thursday & Friday 11 a.m. to 10 p.m., Saturday 11 a.m. to 6 p.m. Admission \$1.25. Door prize. Managed by Frederick & Schwartz.
- December 1-31 — **LIVE MANGER DISPLAY** recreated once again at the National Shrine of Our Lady of Czestochowa, Ferry Road, Doylestown, Pa. 9 a.m. to 8 p.m. daily. Includes life-like figures and living creatures in the same tradition started by St. Francis of Assisi in Greccio, Italy. Information 215:345-0600.
- December 4 — **THE CHRISTMAS COOKIE TREE**. Author Ruth Irion will explain Pennsylvania Dutch Christmas customs and the traditional cookie tree. For elementary school children and their parents. The Jenkintown Library, Old York Road and Vista Street, Jenkintown. Free, but by reservations only. 4 p.m. For reservations call 215:TU4-0593.
- December 4, 11 — **ANNUAL CHRISTMAS BAZAAR**, Shrine of Lady of Czestochowa on Ferry Road, Doylestown, Pa. 9 a.m. to 5 p.m. each day. Gift items, baked goods and traditional Polish holiday crafts and decorating ideas. Benefit of the Shrine Building Fund. Information 215:345-0600.
- December 9 — **CHRISTMAS OPEN HOUSE** at the Moravian Pottery & Tile Works, Route 313, Doylestown, Pa. 7 p.m. to 10:30 p.m. Sponsored by the Bucks County Dept. of Parks and Recreation. Refreshments. Admission. Information 215:757-0571.
- December 10, 11 — **MEDIEVAL CHRISTMAS PAGEANT**, Brandywine River Museum, Chadds Ford, Pa. Variety of authentic instruments will be played by a cast in colorful costumes recreating the Medieval tradition through music, drama and street mime in *The Play of Daniel*. 8 p.m. Admission: \$7.00.
- December 10, 11 — **CHRISTMAS OPEN HOUSE**, sponsored by the Junior Women's Club of Doylestown, Pa. Sat. 12 to 4 p.m. Sun. 1 to 5 p.m. Information, call Mrs. Robert McMullin 215:348-8955. For tickets call Mrs. Bruce E. Young 215:348-2554.
- December 11 — **MEET THE AUTHOR**. Carolyn Haywood, author of the Betsy and Eddie books will be fireside guest of honor at a Christmas Tea. The Jenkintown Library, Old York Road and Vista Street, Jenkintown, Pa. 4 p.m. Free, but by reservation only. Call the library, 215:TU4-0593.
- December 14 — **COMMUNITY CHRISTMAS PARTY** on the grounds of Mercer Museum, Pine and Ashland Streets, Doylestown, Pa. "Burning of the Greens," Santa Claus, music and mulled cider. 7:30 p.m. Free. For information, 215:345-0210.

December 17, 18 — **NEW HOPE-IVYLAND SANTA CLAUS SPECIAL**, New Hope to Buckingham Valley and/or Wycombe. For further information call 12 p.m. to 5 p.m. Saturdays, Sundays and holidays. 215:862-5206 or 794-8073.

December 18 — **WIGILIA SUPPER AND SHOW**, National Shrine of Our Lady of Czestochowa, Ferry Road, Doylestown, Pa. Traditional full-course Polish Christmas Eve supper followed by old-fashioned Christmas play "Jaselka Goralski." For information call 215:345-0600.

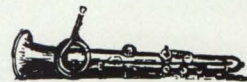
December 24 — **MIDNIGHT MASS AT SHRINE OF OUR LADY OF CZESTOCHOWA**, Ferry Road, Doylestown, Pa. Half-hour of caroling by the Czestochowa Choir will precede the colorful and joyous Mass. Following Mass, all are invited to break oplatki (wafers) and share coffee, babka and warm wishes in the cafeteria below the Shrine. Information 215:345-0600.

December 25 — **25th ANNUAL RE-ENACTMENT OF WASHINGTON CROSSING THE DELAWARE** will be staged at the Memorial Building, Washington Crossing State Park, Route 32, Washington Crossing, Pa. 2 p.m. Information call 215:493-4076. (See PANORAMA'S PANTRY for more details)



ART

- December 1-31 — **THE CRAFT CONNECTION**, 3rd Annual Holiday Show, 122 Old York Road, Jenkintown, Pa. Blown Glass by Dale Brownscombe; Tapestry Weaving by Barbara Grenell; Evening Bags by Joyce Robinson. Hours Mon. thru Sat. 10:30 a.m. to 5 p.m. Information 215:885-7111.
- December 1-31 — **EARTH AND FIRE GALLERIES**, 2802 Mac Arthur Road, Whitehall, Pa. Sculpture show featuring: Richard DeWalt, Stone and Wood Sculpture; Harold Monk, Metal Sculpture; Glenn Johnson, Woven fiber sculpture; Elyse Saperstein, handbuilt sculptural forms. Hours: Tues. & Wed. 1-5 p.m., Thursday 10 a.m. to 9 p.m., Fri. & Sat. 10 a.m. to 5 p.m., Sunday 1-5 p.m. Closed Mondays. Information 215:432-9040.
- December 1-31 — **FIBER GALLERY AT WEAVE ONE**, 805 Greenwood Ave., Jenkintown, Pa. Woven Tapestries & Hangings on exhibit by local artists. Information 215:887-8433.
- December 1-31 — **CRAFT ART 5**, a national craft show at Langman Gallery, 218 Old York Road, Jenkintown, Pa. 19046. Fifty-five artists from all parts of the United States have been invited to show in this years annual event. Hours: Tues. thru Sat. 12-5 p.m.; Wed. & Fri. 7-9 p.m. Information 215:TU7-3500.
- December 3, 4 — **ART SHOW & SALE**, Belsnickel Festival sponsored by the Boyertown Area Historical Society, 43 South Chestnut St., Boyertown, Pa. Sat. 10 a.m. to 8 p.m. Sunday 1-5 p.m. Admission is free.
- December 11 — **SECOND SUNDAY OPEN HOUSE** at Miryam's Farm, Stump and Tohickon Roads, Pipersville, Pa. 2 p.m. Arts, crafts and music. Information 215:766-8036.
- December 17 — **ANNUAL CHRISTMAS PARTY**, New Hope Art League, to be held at Glenda Lange's home, Lower Mountain Road, Buckingham Valley, Pa. Wine, cheese and door prizes. 4-7 p.m.



CONCERTS

- December 3 — **BUCKS COUNTY SYMPHONY SOCIETY, INC. ANNUAL CHILDREN'S CONCERT**, Central Bucks East High School, Holicon Rd., Buckingham, Pa. "The Magic of Music." 2 p.m. Admission. For information call Mr. Charles Acton 215:348-8083. For group rates call Mrs. Kenneth Biehn 215:345-1157.
- December 3 — **DREXEL MUSIC ORGANIZATIONS IN FALL CONCERT**, (first of three), Main Building auditorium, Drexel University, Philadelphia, Pa. 2:30 p.m.
- December 3 — **DELAWARE VALLEY PHILHARMONIC ORCHESTRA, SYMPHONIC PROGRAM**, at Council Rock High School, Newtown, Pa. 8:30 p.m. Tickets at the door or call 215:357-7659.
- December 3 — **THE PRO MUSICA SOCIETY OF BUCKS COUNTY CONCERT**, Holicon Jr. High School, Holicon Road, Buckingham, Pa. 8:30 p.m. Admission. Information call Ronald Kershner 215:345-0289.
- December 4 — **DAVIDSBUND TRIO**, piano, violin and cello, concert at the Brandywine River Museum, Chadds Ford, Pa. 5 p.m.
- December 4 — **CHRISTMAS CONCERT**, 4th annual performance of Neshaminy-Langhorne Senior High School Choir. 2 p.m. Memorial Building, Washington Crossing State Park, Rt. 32, Washington Crossing, Pa. Free. Information 215:493-4076.
- December 4 — **CHRISTMAS CONCERT** presented by the Delaware Valley Boys' Choir, Pine Run Community Center, Doylestown, Pa. 7 p.m. Information call Howard N. Reeves, Jr. 215:431-4318.
- December 4 — **BUCKS COUNTY FOLKSONG SOCIETY** presents monthly gathering and folksing at the Wrightstown Friends Meetinghouse, Rte. 413, Wrightstown, Pa. 7:30 p.m. Information 215:355-6933.
- December 4 — **CANTATA SINGERS IN QUAKERTOWN**, Ifor Jones conducting, present "A Service of Lessons & Carols" in the English tradition. Zwingli U.C.C. Church. Wile Avenue at Walnut Street, Souderton, Pa. 7:30 p.m.
- December 4 — **THE GARDEN STATE THEATRE ORGAN SOCIETY**, presents Ashley Miller and the Christmas Spectacular. War Memorial Auditorium, Trenton, New Jersey. 3 p.m.
- December 4 — **THE CHELTENHAM TRIO** presents a program of Trios by Weber, Tcherpnin, Smetana. Beaver College, Limekiln Pike and Church Roads, Glenside, Pa.
- December 5 — **2nd ANNUAL HANUKKAH ZIMRIYAH** will be held Monday evening featuring the co-sponsoring Beth Shalom Community Chamber Chorus conducted by Cantor David F. Tilman; the Adath Jeshurun Choral Society conducted by Cantor Charles Davidson; and the Cantors' Institute Chorus of the Jewish Theological Seminary. Congregation Adath Jeshurun, York and Ashbourne Roads, Elkins Park, Pa.
- December 9 — **CHAMBER MUSIC CONCERT**, Lenape Ensemble. Upper Tincum Lutheran church, Upper Black Eddy, Pa. 8:30 p.m. Admission. Information 215:294-9361.
- December 10 — **CHILDREN'S CONCERT**, Lenape Chamber Ensemble. Tincum Elementary School, Dark Hollow Road,

Pipersville, Pa. 10 a.m. Admission. Refreshments. Sponsored by the Tincum Home and School Association. Information call 215:294-9361.

December 11 — **BUCKS COUNTY YOUTH ORCHESTRA CONCERT**, Meetinghouse, George School, Rt. 413, Newtown, Pa. 2:30 p.m. Free. For information call 215:943-6542.

December 11, 12 — **56th ANNUAL CHRISTMAS CAROL PROGRAM**, Phillips Memorial Auditorium, West Chester State College, West Chester, Pa. Sun. 3 & 7 p.m. Mon. 7 p.m.

THEATRE

December 1-18 — **AMERICAN PREMIERE** of E. A. Whitehead's controversial adult drama, "Old Flames" at McCarter Theatre, Princeton, N.J.

December 1-3 — **PROFESSIONAL ACTOR WILL STUTTS** as John Wilkes Booth in a one-man premiere presentation of new play, "Sad, Mad, Bad Johnny," by Christian Horn. Mandell Theatre, Drexel University, Philadelphia, Pa. 8 p.m. each date, with a 2:30 p.m. matinee Saturday, Dec. 3. Tickets \$5 and \$6 general admissions, discounts for students and senior citizens. Information & reservations at 215:895-2529 or 895-2528.

December 1-4 — **"THE UTTER GLORY OF MORRISSEY HALL,"** McCarter Theatre Production presented at the Annenberg Center, Philadelphia, Pa.

December 1-10 — **"THREE OF A KIND"** second offering for Act One, Allentown College Theatre, Center Valley, Pa. Curtain time 8 p.m. Ticket reservations may be obtained by calling the Box Office 215:282-3192, Monday through Friday, 9 a.m. to 4 p.m.

December 13-18 — **"SIX CHARACTERS IN SEARCH OF AN AUTHOR,"** Pirandello's arresting play of character insurrection presented by Little Theatre Productions, West Chester State College, West Chester, Pa. Studio Theatre, Learning Research Center, High St. and Rosedale Ave., West Chester, Pa. Tues. through Sat. at 8 p.m. and Sunday at 7 p.m. Tickets \$2 for adults, \$1 to students other than WCSC students, and \$1 for senior citizens. Information 215:436-2533.

LECTURES

December 6 — **PAINTER, RACKSTRAW DOWNES**, lectures at Tyler School of Art, Temple University, Beech & Penrose Avenues, Elkins Park, Pa. 3:30 p.m.

FOR YOUNG PEOPLE

December 3 — **"SNOW WHITE AND THE SEVEN DWARFS,"** presented by the Gingerbread Players and Jack, Montgomery County Community College, 340 DeKalb Pike, Blue Bell, Pa. Curtain 1:30 p.m. General admission \$1.50.

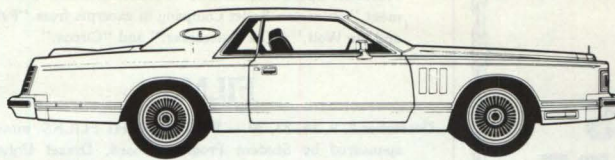
December 10 — **"SPECIALLY FOR KIDS SERIES,** opens at McCarter Theatre, Princeton, N.J. with Walt Disney's "Dumbo" at 11 a.m. and 2 p.m. Free brochure describing series can be obtained by writing the McCarter Theatre, Box 526, Princeton, N.J. 08540 or calling 609:921-8370.

December 3, 4, 10, 11, 17, 18, 24, 31, — **WEEKEND MOVIES FOR YOUNG PEOPLE,** in the Auditorium, New Jersey State Museum, 205 West State St., Trenton, N.J. Shown at 1 & 3 p.m. Saturdays and 1 p.m. Sundays. Admission is free, no age, restrictions. Full length Disney features include "Selected Shorts," "Paco," "A Whate of a Tale," "Selected Shorts," and "Paper Tiger."

December 10, 11 — **THE MAKE BELIEVE PLAYERS**, Phillips Mill, Rt. 32, New Hope, Pa. present musical "Show White and the Seven Dwarfs." In person Santa Claus. For tickets and reservations call 215:862-5496.

December 26, 27, 28, 29, 30 — **HOLIDAY FESTIVAL OF PERFORMING ARTS FOR YOUNG PEOPLE,** New Jersey State Museum, 205 W. State Street, Trenton, N.J. Delightful selection of professionally-produced programs designed to introduce young people to the joys of puppetry, theatre, music and dance. Subsidized in part by grants from Friends of the Museum and Shell Companies Foundation, admission is only \$1.50 per performance. Tickets may be purchased in advance at the Museum's Bureau of Education office or reserved by phoning 609:292-6310. Performances at 1 & 3 p.m., except Wed. 1 p.m. only. "Around the World in 80 Days." black light sequences highlight this production by

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FILMS

December 2, 9, 16, 23, 30 — FRIDAY NIGHT FLICKS, movies sponsored by Student Program Board, Drexel University, Philadelphia, Pa. Shows at 4, 7 and 9:30 p.m. Stein Auditorium, 33rd & Market Sts. Admission \$1. Information 215-895-2575.

December 2, 9, 16, 30 — FRIDAY FILMS FOR SENIOR CITIZENS & THEIR FRIENDS, New Jersey State Museum, 205 W. State Street, Trenton, N.J. 1:30 p.m. Admission free. Youngsters under 12 years old must be accompanied by an adult. "MacBeth," "Top Hat," "Lawrence of Arabia," and "The Women."

December 3, 4, 10, 11, 17, 18, 23, 31 — WEEKEND FILMS at The Franklin Institute, 20th & The Parkway, Philadelphia, Pa. Free with museum admission. 11:15 a.m. and 2:15 p.m. "The Great Sea Farm," "Space Science: Sun as a Star," and "Space Science: Galaxies & the Universe;" "Space Science: The Planets," "Aristotle and the Scientific Method;" "Isaac Newton;" "Wings of the Wind," and "Ride the Gentle Breeze;" "Space Science: Studying the Stars and Galileo." Film titles subject to change. Museum closed December 24 and 25.

December 4, 11, 18 — SUNDAY MOVIES at the New Jersey State Museum, 205 W. State Street, Trenton, N.J. 3 p.m. Admission free. Children under 12 must be accompanied by an adult. "MacBeth," "Top Hat," and "Lawrence of Arabia."

December 7 — "MARJOE," sponsored by the Cultural Affairs Committee. Library Auditorium, Bucks County Community College, Newtown, Pa. 8 p.m. Free. For information 215-968-5861.

December 17 — AUDUBON WILDLIFE FILM "Land of the Rio Grande," Council Rock Intermediate School, Route 332, Newtown, Pa. For tickets and information call 215-598-7535 or 345-0732.

TOURS AND MUSEUMS

THE FOLLOWING SITES ARE OPEN DECEMBER 1 thru 31 UNLESS OTHERWISE NOTED.

THE BARNES FOUNDATION, 300 Latches Lane, Merion. Superb collection of old masters and modern art open to the public on weekends. Fri. & Sat. 100 with reservations, 100 without, 9:30 a.m. to 4:30 p.m. Sun., 50 with reservations, 50 without, 1 to 4:30 p.m. Admission \$1.00. Phone 215-MO7-0290. Children under 12 not admitted. Closed legal holidays.

BUCKS COUNTRY VINEYARDS AND WINERY, Rte. 202 between New Hope & Lahaska, Pa. Open daily except

Sunday, 11 a.m. to 6 p.m. for guided tours. Call 215-794-7449 for information.

BURGESS-FOULKE HOUSE, 26 N. Main Street, Quakertown, Pa. Built in 1812, home of the first Quakertown burgess. Headquarters and museum, Quakertown Historical Society. Open by appointment. Closed Sundays. Information 215-536-3499.

BUTEN MUSEUM OF WEDGWOOD, 246 N. Bowman Ave., Merion, Pa. Large collection of the ten basic varieties of Wedgwood. Open Tues., Wed., & Thurs., 2-5 p.m. Sat., 10 a.m. to 1 p.m. Gallery talks and tours. Admission \$1.00. Phone 215-664-9069.

COUNTRY STORE MUSEUM, 3131 W. Broad St., Quakertown, Pa. Basement of Liberty Bell Bakery and Delicatessen. Open 9 a.m. to 5 p.m. 215-536-3499.

COURT HOUSE, Doylestown, Pa. The seven-story administration building houses most of the county agencies. The attached circular building contains court rooms, judges' chambers, conference rooms, jury rooms, and a room for public meetings. Guided tours scheduled at the Public Information Office, 5th Floor. 215-348-2911, Ext. 363.

COURT INN, Newtown, Pa. Guided tours given Tuesday and Thursday, 10 a.m. and 1 p.m. and by appointment. Call 215-968-4004 for information.

DAVID LIBRARY OF THE AMERICAN REVOLUTION, River Rd., Washington Crossing, Pa. Open Monday thru Friday, 10 a.m. to 5 p.m. Films shown to groups by appointment. Information 215-493-6776.

DURHAM FURNACE & MILL, Durham Rd., Durham, Pa. Open daily 1 p.m. to 5 p.m. For information call 215-294-9500.

EXHIBIT AT NAVAL AIR STATION, Willow Grove, Pa. Captured enemy aircraft from World War II, including two Japanese planes that are the only ones in existence today. Outside exhibit, open 24 hours daily, along the fence, 1/4 mile past main gate, on Rte. 611.

FONTHILL, East Court Street, Doylestown, Pa. Home of Dr. Henry Mercer, built of cement, contains his private art collection and antiques. 1 hr. guided tour Wed. thru Sun. 10 to 5 p.m. Admission.

FREEDOMS FOUNDATIONS, awards and educational organization on 100-acre campus west of Valley Forge Park on Rte. 23. Guided tour includes Avenue of Flags, Patriots and News-carries Halls of Fame, Faith of Our Fathers chapel, 52-acre Medal Grove of Honor, Hoover Library on Totalitarian Systems, Independence Garden, Washington at Prayer Statue. Mon.-Fri. 9 a.m. to 5 p.m., Sat. 10 a.m. to 5 p.m. and Sunday Noon to 5 p.m. Phone 215-933-8825.

GREEN HILLS FARM, Perkasio, Pa. Open Monday thru Friday for tours at 10:30 a.m. and 2 p.m. Call 215-249-0100 for details.

GOSCHENHOPPEN HISTORIANS FOLK LIFE MUSEUM, Red Man's Hall, Rte. 29, Green Lane, Pa. Open Sundays only, 1:30 to 4 p.m. Open by appointment for school groups or other interested organizations. Phone 215-754-6013.

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IRON MASTER'S HOUSE AND MUSEUM, The Art Smithy, Rte. 73, Center Point, Worcester, Pa. Museum and house open Tues., Thurs., Fri., and Sat., 1-5 p.m., 7-9 p.m. Free. Phone 215:584-4441. Tours by appointment.

LANKENAU HOSPITAL CYCLORAMA OF LIFE, Lancaster Ave. west of City Line Ave. Museum features a visual journey of life, showing span of human life from ovum to old age. Special exhibits on the effects of smoking, alcohol and drugs. Open weekdays 9 a.m. to 5 p.m.; Sat. & Sun. 10 a.m. to 4 p.m. Phone 215:MI9-1400. Tour groups by appointment.

MARGARET GRUNDY MEMORIAL MUSEUM, 680 Radcliffe St., Bristol, Pa. Open Monday thru Thursday and Saturday 1 p.m. to 3 p.m. Call 215:788-7891 for information.

MEMORIAL BUILDING, Rtes. 532 & 32, Washington Crossing, Pa. Open daily except Monday 9 a.m. to 4:30 p.m. For information call 215:493-4076.

MERCER MUSEUM, Pine and Ashland Streets, Doylestown, Pa. This unique structure, built by the late Dr. Henry Chapman Mercer entirely of cement, houses a vast collection of artifacts used prior to the age of steam. Open Mon. thru Sun. 10 a.m. to 5 p.m. Admission. Groups by appointment.

MORAVIAN POTTERY AND TILE WORKS, 3 Court St. & Swamp Road, Doylestown, Pa. Mercer Tiles were used on the floors, ceiling and walls of many buildings throughout the world, including the state capitol in Harrisburg. Open Tues. thru Sun. 10 a.m. to 5 p.m. Admission. Groups by appointment.

NATIONAL SHRINE OF OUR LADY OF CZESTOCHOWA, Ferry Rd., Doylestown, Pa. tours by reservation only, Mon. thru Sat. 9 a.m. to 5 p.m. and Sunday at 2 p.m. For information call 215:345-0600.

NEW JERSEY STATE MUSEUM, 205 West State Street, Trenton, New Jersey. Monday thru Friday 9 a.m. to 5 p.m.; weekends and most holidays 1 to 5 p.m. Free admission. For information call 609:292-6308.

PARRY MANSION, Cannon Square, New Hope, pa. Open Monday, Wednesday, Thursday & Friday 2 to 5 p.m. Admission \$1.00.

PEARL S. BUCK FOUNDATION, Perkasio, Pa. Tours at Green Hills Farm, Miss Buck's estate, are given daily, Monday thru Friday, except holidays, at 10:30 a.m. and 2 p.m. No charge.

PENNSBURY MANOR, Morrisville, Pa. Open Tuesday thru Saturday 10 a.m. to 4:30 p.m. and Sunday 1 to 4:30 p.m. Call 215:946-0400 or 946-0606 for information.

POLLOCK'S AUTO SHOWCASE, 70 S. Franklin St., Pottstown, Pa. Highlights large display of pre-World War I cars, antique motorcycles, bicycles, telephones, radios, and typewriters. Open Mon. thru Sat., 9 a.m. to 3 p.m. Adults \$1.50, Children under 12, 75c.

RINGING ROCKS, Bridgeton Township, two and a half miles west of River Road at Upper Black Eddy. 3 1/2 acres of huge tumbled boulders. Take along a hammer or piece of iron, as many of the rocks will ring when struck. Call Parks and Recreation Dept. at 215:757-0571 for information.

SELLERSVILLE MUSEUM, Old Borough Hall, 1888 West Church St., Sellersville, Pa. Devoted to history of Sellersville. Call 215:257-5075 for hours and information.

STOVER HOUSE, Tinicum Park, River Road, Erwinna, Pa. Open daily 1 p.m. to 5 p.m. Free. Call 215:294-9500 for information.

STOVER-MYERS MILL, Dark Hollow Rd., Pipersville, Pa. Open daily 1 p.m. to 5 p.m. Call 215:294-9500 for information.

TAYLOR HOUSE, Washington Crossing, Pa. Open Tuesday thru Friday 8:30 a.m. to 5 p.m.

THOMPSON-NEELY HOUSE, Washington Crossing, Pa. Open daily except Monday 9 a.m. to 4:30 p.m. Admission 50c.

WASHINGTON CROSSING STATE PARK, Pa. See listings for David Library, Memorial Building, Taylor House and Thompson-Neely House.

WILMAR LAPIDARY ART MUSEUM, Rt. 232 and Pineville Road, Pineville, Pa. This is the country's largest private collection of handcarved, semi-precious stones. Open Tues. thru Sat. 10 a.m. to 5 p.m. Sunday 1 to 5 p.m. Admission. ■

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THE CRACKERBARREL COLLECTOR
 (Continued from page 51)

expression of an aesthetic experience. He tried to create a mood or capture a moment in time through the use of color and form.

Among the flowers used by Galle we find water lilies with their long, pliant stems depicted rhythmically and interlaced at times, gently swaying under water; irises, tulips and poppies. Less frequently found are wooded landscapes, marine scapes and insects.

For some 15 years Emile Galle specialized in producing pieces of individual importance until commercial considerations required changes of operation. Although his later output was tremendous, rarely do we find duplicates. Similarity of shapes and decoration, however, are common in the later productions.

All Galle glass was signed (the G often with a long tail), carved or inscribed. His signature is sometimes written vertically and frequently letters are altered in form for purely expressive purposes and at times assist in the decorative effect. Dating is rare, as is a poetic inscription.

Emile Galle died in 1904 and his factory continued until 1935. A carved star in conjunction with his signature was used between 1904 and 1914.

Among his followers, the Daum brothers are the most notable. Other factories emulating his work were Muller, Andre, Legras, Delatte, deVez, Le Verre Francais, D'Argental, Richard, Val St. Lambert, Schneider, St. Louis Nancy, Arsall, Michel and D'Argyl.

Today's retail prices range from \$250.00 for a 5" floral decorated vase, to \$500.00 for an 8", to \$1,000.00 for a 13". Landscaped examples are about 25 percent higher. A mold-blown 6½" vase auctions for \$600.00, a 10" for \$1,200.00, a 12" for \$1,300.00 and a 15" for \$1,500.00. Works by his followers generally embody less artistry, are less in demand and bring correspondingly lower prices.

"Nature in glass" is a fitting commentary for Galle glass, and the best examples indeed rival the fire of opals, topazes and rubies.

NUTSHELL GUIDE
(Continued from page 39)

Golden Nugget are a few of the newcomers. I stopped in at the Golden Nugget and found lots of Victorian antiques, including two massive oaken organs and an oak china closet. There are lots of smaller collectibles such as depression glass, cookie jars and cranberry glass. At **The Water Street Gallery**, on the tip of Mill Street, you might find an appropriate piece of art work.

Swinging around down Newportville Road, follow the Neshaminy and you'll enter historic Hulmeville. Every small town has either a Main Street, Center Avenue, or State Street. **The Gallery Upstairs** is smack in the middle of Main Street, Hulmeville. Once again for the antique collector, you'll find some interesting pieces of 18th and 19th Century furniture along with rolling pins and wooden bowls. On the second floor, owner Bob Stein will be able to help you select some original art work, along with lithographs and graphics. Or you can take a favorite piece of artwork or perhaps an original to be custom-framed.

JENKINTOWN-GLENSIDE

As I did a short round of Jenkintown, I found a few more shops that could be helpful to your holiday shopping. (Of course, I covered much of the same area in the August issue of **PANORAMA**.) In Glenside, you're sure to find the perfect gift for the person on your list interested in African handcrafted art objects. **The African Trader** has all imports from the huge continent. With the African nations newly emerging as entities unto themselves, we find an increasing interest in objects from this continent. As these nations become increasingly industrialized, these handcrafted items will probably increase in value. A stop at **The Craft Connection** was inspiring as well as informative. All crafts are hand-created but of a professional quality. Hanging on the walls are huge wooden butterflies, obviously handcrafted.

As you head over West Avenue in Jenkintown you'll find **The Mineral Collection**. If you need an unusual gift



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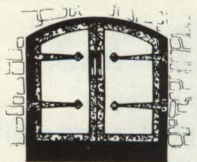
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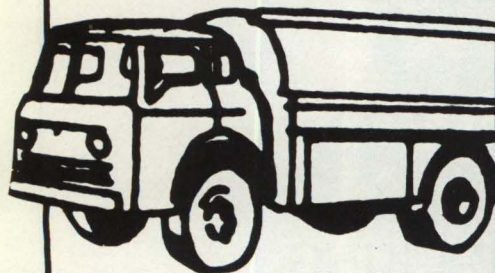
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in the lapidary department, or if you have a friend or relative who collects rocks and minerals or fossils, you're bound to be satisfied with this unique collection. Further down in the Yorktown Plaza you'll come to **Jewelrie**. Just follow the rainbow, which greets you at the door. It goes up the stairs, around the corner and down the hallway. At the end of the rainbow, "it's only a few steps to magic," and you'll find some very exquisite custom-made pieces of jewelry. Among the priceless pieces you'll find sterling as well as 14K gold bracelets, rings, stick pins and necklaces.

YARDLEY—GRIST MILL

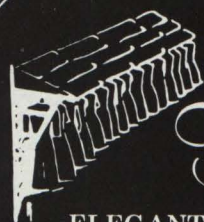
Of course no one does their Christmas shopping in one day, therefore you can bet it took me several days to cover many of the interesting shops in our Nutshell Guide this month. One of my most pleasant visits was to the Grist Mill in Yardley. This old mill along the canal has been converted to a modern shopping complex while retaining its historic flavor. **The Etcetera Shop**, a new shop that will be open through Christmas features Christmas trim-a-tree items as well as novelty gifts. At the **Cricket Box** you can find an unlimited array of gift ideas for Christmas as well as dried flowers, stained glass and miniatures. **Eagle Dancer** specializes in Indian Jewelry, incorporating turquoise and coral set in both gold and sterling. **Michael's Casual Lady** carries a good selection of jeans, blouses, blazers, skirts and slacks. The clothing has a classic look. My favorite stop was to **The Kitchen** where you will find

almost any item for the gourmet cook on your list. There are tart pans, asparagus steamers, all types of souffle and quiche dishes, and many of the appropriate cookware utensils for a gourmet cook. There seems to be a lot of interest in the **Cusinart Food Processor**. I was especially interested in the Perrier bottled mineral water at 59c for 11 ounces. I'm told that many folks, especially abroad, have their cocktails made with this mineral water, and never go back to the faucet. Sounds as if the mixer costs as much, if not more, than the main ingredient.

For a most unique lunch, you must stop in at **The Sign of the Kettle**, open only between 11:30 and 4:00. A different homemade soup is served everyday "until your bowl runneth over," along with bread and cheese. The specialty of the day was "Pumpkin Bisque." A Sunshine Salad Sandwich consists of fresh vegetables and sunflower seeds in Pita Bread. The prices are very reasonable and the food delightfully delicious. In your glass you will be served lemon water and there are fresh flowers on the checked tablecloths. A truly special luncheon treat.

SKIPPACK VILLAGE—COUNTRY CHARM FOR THE HOLIDAYS

For an unmistakeable flavor of the past, a visit to the charming community of Skippack Village on Rt. 73 in Montgomery County is a must. As I leisurely went about visiting craft shops, antique barns and restaurants, a pleasant nostalgic feeling swept over me. The friendly atmosphere and attitude of both the shop owners and visitors is a



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delight as you stroll through the thriving businesslike yet uncluttered historical quaint village. Here we find a converted barn, houses, carriage houses and trolleys.

The Homestead, a converted barn and house in the village, has an interesting mixture of antiquity and technology. There are a number of unique shops but the interesting aspect of this barn is that it is newly-equipped with solar heat. It faces directly south and picks up solar rays in the collector panels on the roof. But this is the unusual and interesting sort of thing that goes on in this imaginative little village.

Hildebrand's collection of country shops is another pleasant experience. Here you can shop for the man in your life, women's sportswear, organic health foods, antiques and furniture. At **Trolley Stop Junction** you'll want to visit **Peggy Reagan** for some antique jewelry and china that seems to be disappearing. Or how about **Peacock Alley** for some handcrafted gifts. **Rivian Marcus Interiors** also has a second floor with antique dolls and American Indian art.

The smell of refinished wood and the chiming of clocks greets you as you enter **C & R Kelso**. The magnificent grandfather clocks and handcrafted furniture are beautifully displayed. **Ballyrairie** is farther on up the pike and like every other shop in Skippack, the quality of the handcrafts at Ballyrairie are displayed in a most attractive manner.

Lunch or dinner in this cozy, quaint village is a must. At the **Pepper Mill**

you will find a quaint wooden "pepper mill" in the center of each table. There is a crispy salad bar with each entree. In 1971 the new owners bought the **Trolley Stop Restaurant** in Skippack and one visit is enough to convince you that this place has a good future ahead. The Tiffany lamps add more charm to this restaurant with the authentic trolleys. **Pfeiffers Cedar Tavern** is farther on up Route 73 and is a great place for dinner. It has both a dining room and cocktail lounge. Sandwiches are served until 1 a.m.

After a full day of browsing and shopping we walked our weary but pleasantly-inspired selves over to the car. As we did we passed the Calendar of Events for December. I noticed that Santa arrives in Skippack Village at the Homestead on December 3. You will hear Yuletide carols sung throughout the village during the Christmas season.

This was my first visit to Skippack. Although it was a rather long drive, I'm sure I will return because the unique flavor of country charm is a pleasant experience that many individuals are seeking.

HOMEWARD BOUND FOR THE HOLIDAYS

Now that I have my shopping completed, my home warmly decorated, and my holiday baking lined up, I must remember to get enough paper and ribbons to brightly wrap all of my gifts. The joy of the holiday season for many is the giving of gifts and hopefully our Nutshell Guide will help you with this special, memorable Yuletide holiday.

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ON THE BUSINESS SIDE
(Continued from page 47)

to **Capt. Thomas R. Wyson**, son of Mr. & Mrs. William J. Wyson, Fairless Hills, at Osan Air Base, Korea. He was decorated for meritorious service as a squadron pilot and wing flying safety officer. **Kathleen M. Myers**, daughter of Mr. & Mrs. Gilbert S. Myers, Cornwells Heights, has been promoted to airman in U.S. Air Force and will serve as a jet engine mechanic with a unit of Air Training Command at Williams AFB, Arizona. **William K. Peck**, manager of community affairs at U.S. Steel's Fairless Works has been transferred to Chicago. FPA Corporation, with corporate offices in Huntington Valley, PA & Pompano Beach, Fla. has announced election of **Walter J. Conti**, owner of Cross Keys Inn, to the board of directors. FPA is a major real estate marketing firm.

BUSINESS NEWS

The Valley Forge Executive Mall is completely rented—"a sign that prospect of space shortages as well as higher rents, particularly in the more desirable suburban office parks, is now imminent," according to Philip S. Seltzer, president of **Seltzer Organization**, developer of such parks as Fort Washington, Cherry Hill and Neshaminy office centers . . . **Beech-Nut**

Foods Corp. has moved into their own 30,000 sq. ft. facility in the Ft. Washington office center; however, production facilities remain in upstate N.Y.. Operations throughout the U.S. & 50 countries will be directed from the new corporate headquarters . . . Want lessons in makeup and skin and beauty care? **Beautique II** at Pennsbury Plaza Shopping Center in Morrisville will do just that—appointments only (215-493-2763) . . . Houston surprised everyone by placing first as the "Best Dressed U.S. City" in annual survey by the **Men's Tie Foundation**. San Francisco, N.Y. and Boston were next in line, while Philadelphia took 9th place . . . **Ametek, Inc.** announced highest sales and earnings, for third quarter ended Sept. 30, in their 47-year history—up 23% over last year . . . We've heard of everything dept: Toilet tissue with horoscopes by **Oh Dawn! Inc.** A conversation piece (if you talk to yourself!) . . . **"Product Movers,"** Sunday newspaper insert, has introduced a system of coded sequential numbers designed to eliminate fraudulent use and misredemption of coupons carried on its pages. The new "middle class food stamps" have created a black market in misredemptions, but with coded sequences this danger will be eliminated. (212-751-7451 for more info.) . . . **Altair's** (Phila. Internat'l) November 1

schedule offers five non-stop flights to Allentown every weekday and a 5th non-stop flight to Harrisburg (2 p.m.) The Phila/JFK shuttle includes 5 flights in each direction (27-passenger Nord-262 prop jet) Call 215-WA 3-5400 for info.

CHAMBER NOTES

The Upper Bucks Chamber of Commerce reminds employers that the U.S. Chamber of Commerce, 1715 H. St. N.W., Wash. D.C. 20062, offers "An Employer's Guide to OSHA's Switch to Common Sense Priorities" (#5586) at \$1.25 ea., 10-99 copies, \$1.00 ea.

Central Bucks Chamber of Commerce's Governmental Affairs Committee's ad hoc subcommittee headed by J. Howard Foote will try to improve communication of business/industry with legislators through workshops with representatives of all levels of government, issues meetings with legislators, Chamber delegations meeting in Washington and Harrisburg and through circulation of position papers. Wm. Banning, Joe Conti, John Knoell, John Seeger and Dorothy Batchelder are committee members.

Lower Bucks Chamber of Commerce's Retail and Service Trades Committee, headed by Gerald Cohan, will promote "Buy in Bucks" with a planned exhibit of products of small industries. Details later. ■



This charming home on a country lane is one of Bucks County's prettiest 2-century-old stone colonials. The interior boasts four fireplaces, four bedrooms, two and one-half baths, living room, dining room, kitchen and den. There's a giant bank barn with a carriage house to complement its well-kept beauty, on 10 wooded acres. \$190,000.00

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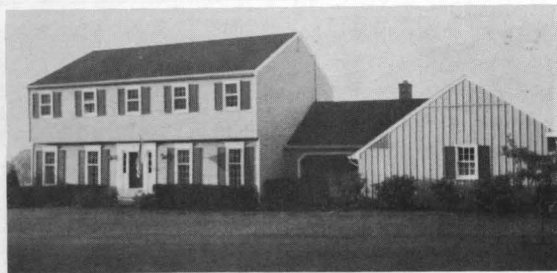


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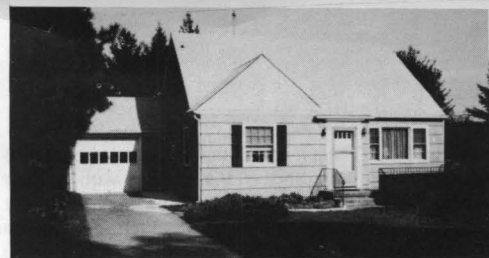
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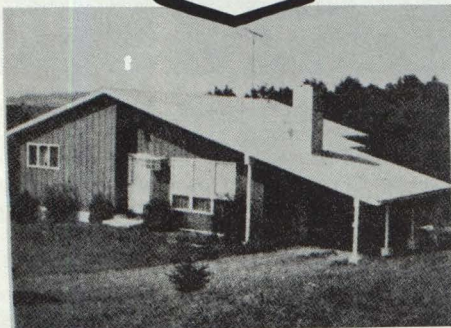
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MUST SELL! Anxious owner will consider any reasonable offer on this 3-bedroom contemporary ranch. Includes family room with fireplace and built-in bar; basement, large lot and trees. Just minutes from Nockamixon Park. Only \$47,900. Call Irene Weiss 822-1901.



HOLLAND

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This expanded Colonial with sweeping spiral stairs is offered for your inspection. There are four spacious bedrooms with 2½ baths and central air. The kitchen offers wall to wall cabinets with a large picture window viewing the distant hills. Offered for only \$109,900.

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322-2020-----183 Bustleton Pike, Feasterville, Pa.
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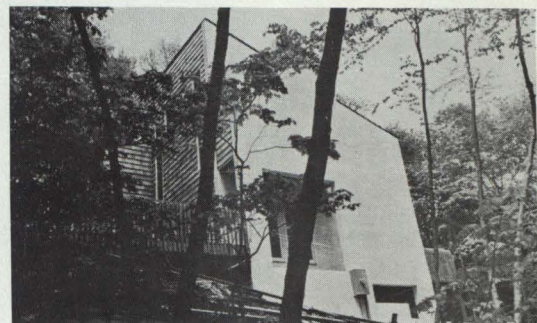


WHAT YOU'VE DREAMED OF

but can't often find! Just listed, this center hall Colonial is situated on a quiet tree-lined street in Doylestown. Safely located for a family with children, yet within walking distance of schools. \$105,000.

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